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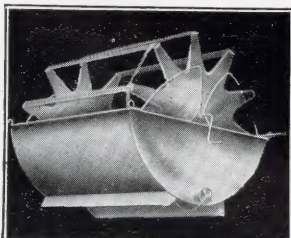
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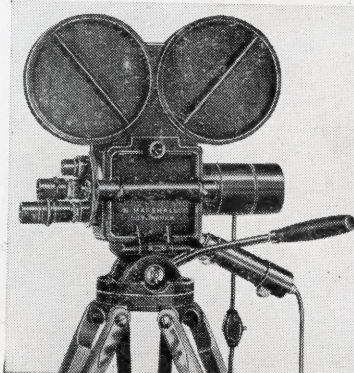
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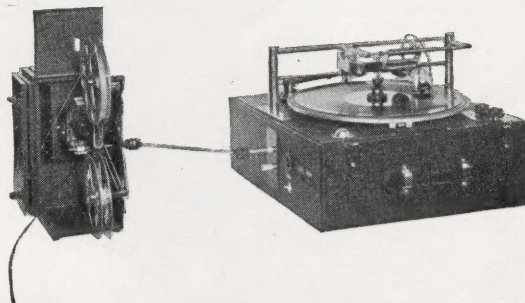
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No. 3.

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JUNE, 1934

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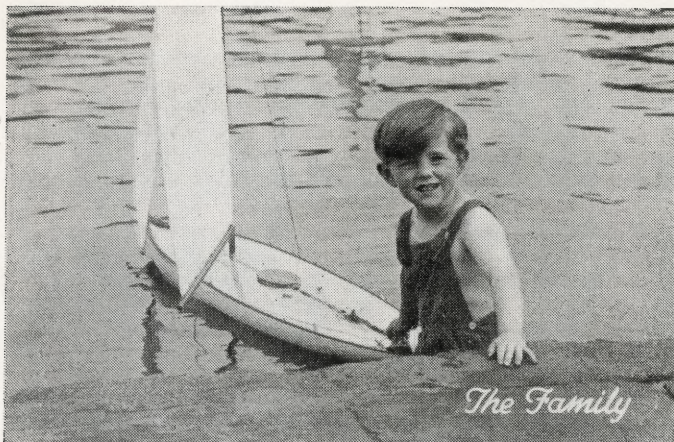
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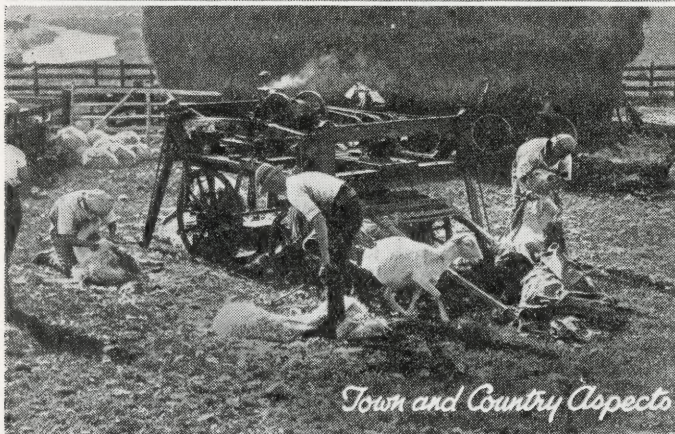
It is not always one's good fortune to hit on such a wonderful combination of calm sea, beautiful clouds and graceful white sails as here, but carry your camera always and be ready for such an opportunity.

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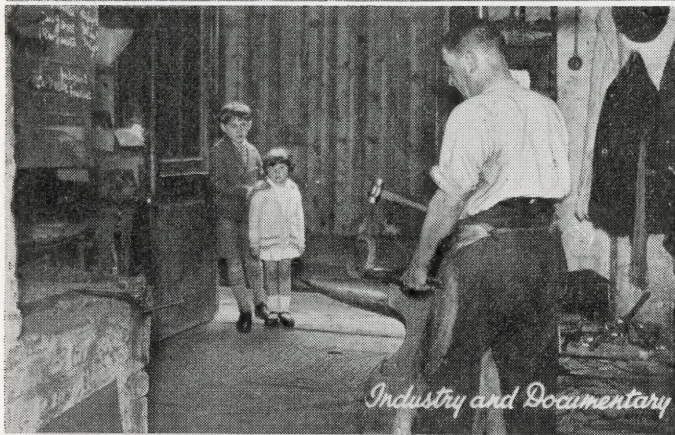
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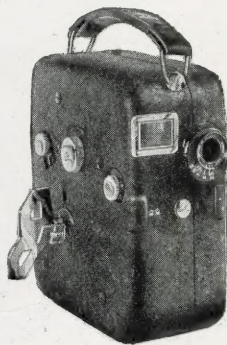
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THE EDITOR to his READERS

THERE never were such times! New apparatus, remarkable developments in colour and sound films, attractive competitions sponsored by eminent firms and institutions . . . There must be a reason for these activities. In the following pages we tell you something about these new aids and inducements to better movie-making, but here we should like to indulge in the sentimental and now rather obsolete practice of pointing the moral to this tale of a golden harvest.

Do not let us take these new developments for granted as signs of inevitable growth. The growth of anything is seldom other than a slow and unspectacular business. But in the space of a few years amateur cinematography has grown from an infant (admittedly it was never a puling one) to a vigorous adolescence. It has exhibited the usual manifestations common to adolescence, the re-organisation of ideas, the discarding of old formulas for new, the acceptance of responsibilities.

Now there are definite signs that it is leaving its adolescence behind. No longer is it the amusing hobby of the few; it is acquiring the dignity of creative art. For cinematography, whether professional or amateur, is an art form. There is an abundance of technical aids to its efficient practice, but while it is not difficult for the amateur, whether he be mechanically minded or no, to acquire proficiency in the use of them, it should always be borne in mind that they are the mechanics of the art, the means to the end. They cut down the margin of human error, they insure that with the exercise of care the user can produce pictures of technical perfection, but not even the most elaborate fool-proof camera with a battery of refinements and supplemented with all the accessories that the ingenuity of manufacturers has devised can produce a good picture if it is used without imagination.

The camera can create as well as reproduce; to use it in the same haphazard way as many use the snapshot camera is

to confess to a lack of appreciation of the possibilities of the moving picture as an art form. You should have a very good reason for exposing every single foot of film and one of the best reasons is that each foot of film you take has, or can be made to have, some relation to the next. It is a truism that good films are made on the editor's bench, but much wastage can be prevented by editing in the mind's eye as you film. Prepare a scenario for what may seem to be even the most trivial scenes. It need not be a detailed list of shots so long as it serves its purpose, which is to jog the memory and stimulate the imagination.

A novelist does not sit down straight away at his book. The majority of the most successful spend as much time in planning as writing it. The writer of the short article does not begin to tap the typewriter until he has marshalled his ideas, decided which to elaborate, which to reject. Only the hack writer scribbles away. That is why he remains a hack. Don't be a cinematic hack. You are your own editor and your standards should be as exacting as those of an editor of a periodical who has to study the tastes of thousands. That way lies success.

At the same time, although cinematography has just claims to be considered an art form, do not fall into the error of thinking that it should be "arty." A simple family subject can be a little masterpiece; the danger is that because a subject is a simple, unpretentious one there is often a tendency to be unmethodical in filming it. The remarkable apparatus now being put on the market makes

filming easier than ever. It leaves you free for excursions into the æsthetic side of cinematography without being bothered too much with the technicalities. The manufacturers are doing their job well.



Evening shots, taken against the light, demand a reasonable knowledge of the use of filters and a certain amount of care but with practice some beautiful results may be obtained.

¶ Shot at dawn! A movie maker recording a unique ceremony at Stonehenge on the longest day of the year—June 22nd. Picture shows Mr. Moses B. Cotsworth using his camera to advantage in Stonehenge, said to be Britain's oldest "clock." (See article).

Your JUNE News-Reel

and
HOW TO
TAKE IT
by
'Traveller'

MIDSUMMER morning—June 22nd—has a particular association with Stonehenge, down in Wiltshire, and one which only a few cinematographers have been successful in "capturing." On this dawn—and this dawn only—it is possible to see and photograph, providing the sky is clear, the so-called "greater phenomenon."



Straight ahead from the altar stone, on which the victims were supposed to have been sacrificed hundreds of years ago, there is a single pillar known as the Heel, or Sun Stone. On midsummer morning the sun, seen from the altar, appears from above the horizon exactly in line with the top of this and bathes the altar stone in a red glow—just as if it were covered in the blood of the many human

the International Fixed Calendar League, who intended using his film in conjunction with lectures before scientific societies and other bodies interested in calendar reform.

For the sun rising over "The Friar's Heel" he used Cine-Kodak Super-Sensitive 'Pan' and got a very pleasing result. Mr. Cotsworth also secured some interesting shots of the Druids—a religious body—who

sacrifices made on it.

Hundreds of people gather to witness the phenomenon, but I know of only one cinematographer who has gone to the trouble of getting a successful sun rise film, and he is Mr. Moses B. Cotsworth, the founder of

(Continued on page 106)

JUNE

- 1-5 Dickens Fellowship Conference, Southend-on-Sea.
- 2 Polo Cup Final, Roehampton.
- 2 Bath and West Agricultural Show ends, Oxford.
- 3 The King's Birthday—"Trooping the Colour" on Horse Guards Parade, June 2, London.
- 4 Speech Day, Eton College.
- 4 Ancient custom of "Riding the Marches," Lanark.
- 4-9 Essex Lawn Tennis Championships, Southend-on-Sea.
- 4-10 Open Bowls Tournament, Bath.
- 5-9 Yachting Week, Southend-on-Sea.
- 6 The Derby, Epsom.
- 6 Motor-cycle race meeting, Brooklands.
- 6-7 Championship Dog Show, Blackpool.
- 6-9 Royal Counties Agricultural Show, Salisbury.
- 6-9 "May Week" Rowing and social activities, Cambridge.
- 7 Coronation Cup Race Meeting, Epsom.
- 8 First Test Match: England v. Australia, Nottingham.
- 8 The Oaks Race Meeting, Epsom.
- 9 Sutton-Smith polo cup match, Roehampton.
- 9 Race Meeting, Kempton Park.

JUNE

- 9 Midland Motor Hill Climbing Trial, Shelsley Walsh.
- 9-16 Canterbury Cathedral Festival, Canterbury.
- 11-15 International Tourist Trophy Motor Cycle Races, Isle of Man.
- 11-16 Open Bowls Tournament, Douglas.
- 12-14 Three Counties Agricultural Show, Hereford.
- 14-15 Walker Golf Cup Tournament: Great Britain v. U.S.A., St. Andrews.
- 14-16 Royal Horse Show, Richmond.
- 15 Magna Charta Day celebrations, Runnymede.
- 15-16 Wightman Lawn Tennis Cup Tournament, Wimbledon.
- 16-23 Historical Pageant of Ayrshire, Ayr.
- 16-23 Military Searchlight Tattoo, Aldershot.
- 18-23 Croquet Tournament, Bournemouth.
- 18-23 Commemoration Week, Oxford.
- 19-22 "Royal Ascot" Race Meetings, Ascot.
- 19-22 Glasgow Highland Society Show, Glasgow.
- 20 Rose Day Festival, Llandudno.
- 20-21 Sussex Agricultural Show, Brighton.

JUNE

- 20-22 Lincolnshire Agricultural Show, Lincoln.
- 20-23 Ancient custom of "Well Dressing," Buxton.
- 22 Second Test Match at Lords, London.
- 22 Midsummer Day—Sunrise at Stonehenge.
- 23 Prince of Wales' Birthday.
- 23-30 International Horse Show, Olympia, London.
- 23 Motor Race Meeting, Brooklands.
- 23 March Riding and Beltane Queen Festival, Peebles.
- 23 Ancient custom of burning bonfires on hilltops, Cornwall.
- 24 Grand Prix de Paris (racing), Paris.
- 25-26 Race Meetings, Folkestone.
- 25-29 Open Golf Championship, Sandwich.
- 25-July 7 Lawn Tennis Championships, Wimbledon.
- 26-28 Race Meetings—including Irish Derby, Curragh.
- 27 Fox and Hound Show, Peterborough.
- 27 Open Archery Meeting, Bath.
- 27-28 Race Meetings, Brighton.
- 28-29 Gaelic Festival, Letterkenny.
- 29-30 Sandown Park Race Meetings, near London.
- 30 Royal Air Force Display, Hendon.

WHEN YOU TAKE YOUR CINE CAMERA ABROAD . . .

TO suggest lines of conduct for those visiting continental countries for the first time may appear at first sight to be one of the more blatant forms of impertinence and I am happy to think that the Editor will act as a buffer state between myself and those who thirst furiously for my blood. It is unfortunately not well enough realised that what you are allowed to do in Great Britain is not always lawful elsewhere and the foreign traveller must invariably bear the fact in mind.

In the beginning, Customs Duties on cameras and film are levied in every country in Europe, though it is a privilege of the private traveller that he may take into practically every country a *used* camera and enough film for his own enjoyment. The quantity of film that can be passed through the various frontiers varies from country to country, but a safe maximum would be some 400 feet of unexposed film. Further, since many countries insist that films developed in their lands are censored compulsorily, it is evidently a mistake not to bring your films home and have them processed later on. This makes it necessary for one to use film one is acquainted with and have a meter at hand so that mistakes may be few and far between.

Permits for Filming "Open Spaces."

Knowing these facts, the wise traveller will show openly to any Customs Officer his camera and entire stock of film when asked if he has anything to declare, and in general there will be no trouble. One cannot argue with Customs Officials and if duty is charged there is nothing to do but pay up with as good a grace as possible.

Once one has penetrated the Customs it is useful to remember that the police should be asked whether photography is permitted. While street scenes and other quite ordinary things can be filmed by anyone, "open spaces" abroad generally need a permit and it is much simpler to ask before shooting than to get out of a cell. Police and officials generally know what a camera is when they see it and even if one does not know the language it is quite simple to point to the camera and wave an airy hand around the scene generally. If filming is not allowed one generally knows it very quickly.

Permits to film are obtainable at the gate-houses, though in some parks the attendants roam round carrying them with them. In either case, the camera should be shown, whereupon a piece of paper will be handed over bearing legibly printed

There are a number of regulations you must bear in mind—customs duties on films, the need for a permit for shooting certain places and so on. In this article you will find useful information on matters of this kind together with valuable advice on filming in foreign countries.

By
**WILLIAM
E.
CHADWICK**
F.A.C.I.

on it the sum due, which must be paid over at once.

At all costs the filming of anything approaching a military nature must be avoided, since this is the greatest crime of all. The sight of a camera during a march-past of troops is enough to rouse the mildest official to instant anger, while to take shots of fortifications renders one liable to be shot as a spy!

If these matters are kept in mind, however, there will be little or no trouble with the local police or officials and it luckily happens that the average amateur cinematographer will not be very interested in scenes likely to infringe local laws. We can thus safely leave the rest to the common sense of the traveller.

As far as technique is concerned, the film worker is in much the same position as he is at home. Films of most varieties can be had in any continental country and it only remains to choose makes to which one is accustomed. Locally-made films have at times slightly different characteristics from those bought in

(Continued on next page)



"Pretty postcards, sir?" Do not fail to get a shot of the ubiquitous seller of postcards. It can make a most effective beginning to the scenes actually shot abroad.

Filming A Trip to the Continent

(Continued from previous page)

this country, but the actual effect on average work is likely to be very slight.

A word of warning should be issued about light. In semi-tropical countries like Italy in the summer, the light appears to be very much brighter than it actually is. This is due to the lack of moisture in the air and a meter becomes nothing short of a necessity if anything like correct exposure is to be attained. At the same time, fierce light always throws very heavy shadows and the absence of the veil of moisture to lighten these will make an increase of exposure inevitable. Cameras should not be left in the hot sun or the film may quite easily become soft and sticky, which jams the mechanism and sea-water on the lens will soon remove the surface and impair definition.

So long as the light is good enough filters should be in general use where landscapes are concerned, though anything heavier than a 2 x correction filter is liable in tropical and semi-tropical countries to over-correct the sky and make it too dark.

Suggestions as to what one should actually film while in a foreign country are another matter. In general, of course, scenes of one large town are much the same as those of another and apart from a few local peculiarities of architecture which may at times be seen, there is no particular general interest in foreign capitals that makes them outstandingly attractive to friends at home. Far more beautiful and varied are the scenes that can be taken among country people, for though large towns move very much with the times, old customs in the country die very hard.

Traditional costumes and festivals are still observed in many countries of Europe and in certain localities the number of festivals seems—during the summer at any rate—to exceed the number of days on which work is done. I have no space to describe even a few of these attractive subjects, but the tourist agencies will in



A striking view of the famous statue of Perseus by Cellini in the Loggia dei Langi, Florence. Wherever possible, include (as in this case) a human figure to give an idea of the size and distance when filming architectural subjects.

general be well informed as to dates and localities.

It is more pleasant to film among country people on account of the fact that they lack the sophistication of the town dwellers. The "oldest inhabitant" will invariably take the camera and its whirr as a matter of course and facilities for film work in private ground are generally to be had for the asking, even if a free meal is not offered into the bargain.

Useful Experience.

Taken all round, filming in foreign countries is a very delightful pastime and the results will charm one's family and friends, besides providing a topic of conversation during the winter months. It may be a little more difficult to get the shots than is work at home, but this in itself is very useful experience and does nobody any harm. In any case, the shots which have a little more trouble than usual taken over them generally turn out to be particularly good ones.

To conclude, one small matter must be mentioned. It may be found essential to have a trial film developed abroad, just to see how the results are coming out. Processing stations are available in practically every country and I give below the addresses of some of them for the convenience of travellers. It will be understood that only the more

popular countries can be mentioned. Further information on the subject of customs duties, etc., can be obtained by writing to the Editor, enclosing of course, a current coupon.

SOME PROCESSING STATIONS ABROAD

AGFA FILMS.

Austria: Agfa Photo A. G. Dominikanerbastei 8, Vienna I.
France: Societe Francaise Agfa-Photo, 25, Rue du Renard, Paris IV.
Germany: I. G. Farbenindustrie A. G. Berlin S.O.36.
Italy: S. A. Prodotti Fotografici Agfa, Piazza Vesuvio 7, Milan.
Switzerland: Agfa Photo, A.G., Bleicherweg 10, Zurich.

KODAK FILMS.

Austria: Kodak G.m.b.H., Kaertnerstrasse 53, Vienna I.
France: Kodak-Pathe, Place Vendome 28, Paris.
Germany: Kodak A.G., Lindenstrasse 27, Berlin S.W.68.
Italy: Kodak S.A. Corso Vitt. Emmanuelli 34, Milan.
Switzerland: Kodak S.A. Rue de la Confederation 11, Geneva.

GEVAERT FILMS.

Austria: Firma Mroz, Vienna.
France: Societe Gevaert, 5 Rue de Rocroy Paris.
Germany: Firma Illge, Oranienstrasse 37, Berlin S.O.36.
Italy: Firma Ior, Passaggio del Duomo Milan.
Switzerland: Firma Paillard, St. Croix.

PATHE FILMS.

Austria: Herlango, A.G. fuer Photographische Industrie, Rennweg 52, Vienna III
France: Societe Francaise du Pathe-Baby, 20, Bis Rue Lafayette, Paris.
Germany: Pathex Heimkino Vertrieb Keller & Co., Venloerstrasse 22, Dusseldorf.
Italy: Societe Italiana du Pathe-Baby, Via Crescenzo 23, Rome.
Switzerland: Pathe-Baby S.A., Rue de la Rotisserie, Geneva.

Still from "The Changing Year," points from the production of which Miss Field discusses in this article.



WHEN you are directing comedies, and I have never yet made a real drama, you ought to have learnt at least one useful lesson in the art of film-producing by the time you have finished. But I do not think these production points would be of much value to amateurs, who perhaps are not so much worried by actresses disagreeing over who is the best dressed, or by actors trying to "steal" the shot from one another as the ordinary commercial director is worried in nearly every picture.

Production Points for Amateurs from

FILMS I HAVE MADE

By Mary Field

(the well-known producer)

It is in the directing of "interest" pictures that one learns little production points that may be of real use in smoothing the path of the amateur director. There was a short picture that I once made on pigeon racing, called "Special Messengers" that was delightful to produce and that introduces one or two interesting ideas. For instance, the subject itself was by no means exhausted in the eight minute impression that was my film; and there are a good number of similar subjects that would make excellent pictures—greyhound training or whippet training, rabbit rearing, poultry keeping, etc.

Mirrors as Reflectors.

When we were making the film we went to the loft of a pigeon-fancier and found it far too dark to photograph without light and we had brought neither lamps nor reflectors. So we borrowed two mirrors from the house, one of them being unslung from a dressing table and we reflected quite brilliant light into dark corners with the glasses. Of course, it was a sunny day and there was plenty of light to reflect, but I do feel that amateurs would do well to practise reflection.

It is not as easy as it looks to catch the light on one reflector and throw it via a second reflector on to the object you want to film. I know excellent cameramen who do not excel at this trick. But it is a useful thing to be able to do well. The most important lesson I learnt from this film was never to move anywhere on exteriors without reflectors. You will find them an enormous help, even on bright and sunny days, in lighting your close-ups.

Sound Technique.

I learned a good many things from the film "King's English," but they were chiefly to do with sound technique for, naturally, a film dealing with the B.B.C. and dialect was essentially a talking picture. There was one small point I learned about machinery noises which may be of use to directors who part-synchronise their films on records. That point is that in every factory, more or less, there are human beings as well as machinery and if you leave out the sound of voices calling and shouting, your sound will lack reality.

I noticed this after I had recorded the sounds in a newspaper printing works, by having the "mike" attached to a telephone line that went through to the recording room at the studios. What really called my attention to the voices was that one man jammed the fingers of another between two metal casts, just where we were picking up the sound so I had to listen carefully to the printed track to hear if his remarks could be distinguished since they would have had to have been censored! But, luckily, his head was a little turned away and the expostulations only made the factory sounds seem natural.

Deceiving Your Audience.

Another thing I learned was that if you pan on the close-up of a moving object and let it go out of focus and then begin to pan, also out of focus, on a similar object in another place and pull it into focus, you can cut on the out-of-focus pieces and no one will see the cut. They will think it is the same object approaching them, going out of focus as it gets very large and getting into focus again as it retreats. This is very useful, especially with things on conveyors in factories or for views from a moving car.

This film, which touched on a great variety of subjects in its short three reels, suggests that there are various good themes crying to be treated in different kinds of transport. The newspaper-train sequence in "King's English" has interested a great number of people who had never paused to wonder how their morning papers reached them.

"The Changing Year" also suggests many themes for interesting films. Some of Percy Smith's tank

(Continued on next page)

Some Hints on CONTINUITY

(Continued from previous page)

photography was included in this film and there is no reason why a cinematographer who is also a keen naturalist should not experiment with films of pond life. Some of the most attractive sequences of the film dealt with such common or garden animals as the hedgehog and, indeed, the hero or rather heroine of the film is a runner duck.

The outstanding production point to be remembered, I found from this film, is the value of still pictures in changing from one sequence to another. Mix from a field of green corn to the same field at the same angle with the ripe corn half-cut. Mix from wild roses in bloom to the hips on the rose-spray. Better still, cut from the grass behind the mower to another view of the same grass about to be turned by the mechanical tosser. Days may have elapsed between the two mechanical processes, but the continuity of your picture will be all right.

And, indeed, for continuity in interest pictures when you have very little chance of following a hard and fast scenario because you are not certain what will happen next in your journey or in the mechanical process you are filming, the best hint I can give you is this: take plenty of good still close-ups and they will help to carry your picture without your having recourse to titles that are obviously introduced to fill a gap, in the film.



M. Stephan and Mr. Lloyd James, well-known broadcasters, in a scene from "King's English" (directed by Miss Field), a film designed to demonstrate the various dialectical aspects of the English language.

R.P.S.

Competition

An exhibition of kinematography comprising apparatus, stills and films, will be held at the galleries of The Royal Photographic Society, 35, Russell Square, W.C.1, during the

month of November next. In conjunction with the exhibition a sub-standard film competition will be held open to amateur and professional workers alike.

Films accepted by the judges will be shown during the period of the exhibition and will be awarded certificates. A plaque will also be placed at the disposal of the judges for the most meritorious film submitted.

Films may be entered by individuals, groups, clubs or other associations, amateur or professional and must be on sub-standard stock. They must not exceed 15 minutes running time and will be judged on photographic excellence, subject matter and treatment. Further information and entry forms may be obtained on application to the Secretary, Royal Photographic Society, 35 Russell Square, W.C. 1.

Military Subjects for the Cine Camera

YOUR JUNE NEWS-REEL (Continued from page 102)

performed their mystic rites later in the morning. Unfortunately, these quaintly-garbed people did not attend last year, but it is thought likely that they will do so this Midsummer Morning.

Another custom full of pageantry is the "Trooping of the Colour" on the Horse Guards Parade, London, on the King's Birthday (the ceremony will take place on the day previous, Saturday, June 2nd, this year), but to be done well the co-operation of at least one or two other operators is essential. Long distance lenses are very useful—even to the man detailed off to get the all-important atmosphere sequences in the crowds.

There is a festival at Canterbury Cathedral for a week—commencing June 9th—and this should provide wonderful scope for the cineman who desires to get something uncommon. It will probably be necessary to get permission in order to have "right of way" during processions.

Golf professionals are somewhat "touchy" about cameras on the course, so you are well-advised to be as unobstructive—that means no tripods, of course!—as possible if you visit St. Andrews for the Walker Cup tournament when Britain meets U.S.A. in the middle of the month.

The Military Searchlight Tattoo at Aldershot (June 16—23rd) always produces something novel. The advantage here, too, is that no matter where you are placed you always have a perfectly clear view of the whole proceedings. Even if the lens is not powerful enough for night photography—the show is very powerfully illuminated—it is possible to see the daylight rehearsals and get some good 'stuff.'

You have probably "done" the Royal Air Force Display before, but here again there is always something new to secure with the movie camera. You cannot, of course, get an aerial trip at Hendon but there is always Brooklands and Heston for this.

*The Most Fascinating Subject
Under the Moon for Amateur
Cinematographers . . .*

NIGHT SCENES

"CITY LIGHTS" . . . they make up an interesting movie subject and one which is not at all difficult to film. In the ordinary course of events super sensitive pan stock, a fast lens (say one working at $f/1.9$) and, if possible, a camera which will run at half speed (i.e., 8 pictures per second) are necessary. It is, however, quite possible to tackle certain night shots with ordinary stock and the cheapest of cameras, as I shall explain later.

Eight Pictures a Second.

Brilliantly lighted streets and places such as the entrances of theatres and cinemas should be shot at $F1.9$. If they are very brilliantly lighted the camera can be set to run at normal speed, but, as a rule, better results will be obtained if you shoot at 8 pictures per second instead of 16. If you are taking at half speed you must be careful about introducing people into the picture, as all their actions will be accelerated to the point of absurdity unless you confine your shots to one in which there is very little movement. Traffic, on the other hand, is not so easily made to look foolish and cars and buses shot at half speed will merely look as if they were under the control of rather fast drivers, especially if, instead of taking them broad-side on, you try to get as many of them as possible coming more or less directly towards the camera.

Floodlit buildings are a great deal more difficult to take than ordinary street scenes, as many of the subjects of the floodlighter's art are in big towns where layers of soot are constantly falling, to the detriment of the building from the photographer's, as well as other people's, point of view. In nearly all cases it will be necessary to run the camera at half speed and sometimes even slower than this.

For the Economically-Minded.

Not many cameras will run at less than half speed, except the few which can be hand cranked at the rate of one picture per turn for cartoon work. The owner of one of the latter cameras is fortunate as he can put his camera on a tripod and by using the "one-one" spindle and the hand crank he can give an exposure which will tackle any reasonably well floodlit building. Of course, when one is making a picture in this way



By

PETER LE NEVE
FOSTER

B.A., A.R.P.S.

one must choose subjects with no movement.

An ordinary hand cranked camera—the original Pathe Baby, for instance—is also useful on occasion as, with a little practice, the handle can be turned quite evenly even when cranking at much less than half speed.

I need hardly add that the use of slow hand turning will also enable economically-minded readers either to shoot on ordinary instead of super-sensitive stock or to use cameras which are not fitted with fast lenses.

Fireworks always make a good subject and are much easier to film than either floodlit buildings or theatre exteriors. Use supersensitive stock, $F1.9$ and have the camera running at normal speed to get the best results. At big displays such as those at the Crystal Palace or Belle Vue, Manchester, excellent pictures can be obtained with ordinary film and $F3.5$ lenses. I have even got passable results by taking "one turn one picture" on orthochromatic stock, though I would not recommend this type of film for the job. Whatever you do, *don't* try and swing your camera about trying to

(Continued on next page)

Filming with FLARES

(Continued from
previous page)

follow the fire-works. Fire-works, almost more than any other subject, demand a steady camera, and, if possible, a tripod.

Moving electric signs are very effective, especially if you cut your film carefully and use them in contrast to shots taken near the entrance of theatres and cinemas, or even brightly lighted "pubs." As for so many other night subjects, the best stop to use is F1.9, though the photography of such signs as consist mainly of white lights is sometimes possible with F3.5. Here again the hand-cranked camera is sometimes useful. I have shot successful electric sign pictures with a hand-cranked professional camera on several occasions; so that those readers who have not yet been able to go beyond the cheapest of second-hand cameras need not despair of not being able to film one of the most fascinating subjects under the sun, or perhaps it would be more correct to say, under the moon. Not only can you get an immense amount of fun out of filming night scenes, but, carefully filmed, they can be strikingly effective.

Filming with flares seems to be practised by very few people in this country, though one would have thought that with the boom in camping and rambling more films of this kind would be taken. Flares suitable for photographic purposes are obtainable from most firework makers such as Brocks and Pains, in London, or Standard Fireworks, in Huddersfield.

They can be had from prices varying from about 1/- each upwards and in sizes which will burn continuously for from 30 seconds up to about two minutes. With their aid camp fire scenes can be filmed anywhere, miles away from any electric current, and other shots which would



An excellent camp fire photograph, made with the aid of flares, the direct light from which is shielded from the lens by the squatting figure in the foreground.

When you go hiking or camping with your cine camera take some flares with you. With their aid, and quite independent of any electric current, you can take striking night scenes.

otherwise be impossible become readily available.

The lens should always be shielded from the direct light of the flare. In the case of a camp fire scene this can be done by placing some logs, piled to resemble the fire, between the flare and the camera. It is impossible to give advice on lens stops as conditions vary too much and the flares of one manufacture

may give a light of a different actinic value from those of another. But it is usually safe to open the lens up to its biggest stop and run at half speed. The golden

rule with this, as with all new ventures in photography, is to make some experiments before you risk wasting film on an important subject.

USEFUL ACCESSORIES for TALKIE PROJECTORS

Several important accessories are now marketed by Gaumont British Equipments, Ltd., in connection with their 16mm. talkie projector activities. One of the most useful items is the portable microphone attachment which

enables running commentaries for musical "backgrounds" to be given in conjunction with the screening of silent films.

Another useful accessory is the gramophone attachment which can be worked in conjunction with G.B.E. projector and loud speaker. The New G.B.E. spool panniers supply the answer to the question of adequate film storage and ease of making up programmes for continuous showing.

We learn that the films made by the Ministry of Agriculture and Fisheries of subjects such as cattle feeding, plum growing, honey culture and pea canning, have been purchased by G.B. Equipments.

HALF-A-GUINEA FOR A HINT

We offer half-a-guinea for every hint published in "Amateur Cine World" that will enable readers to obtain the best out of their hobby. There are no stipulations other than that it should be practical and useful.

We prefer hints and tips submitted to be as short as possible and sketches will be welcomed. They need not be finished drawings for our artists can refashion them to publication standard.

Address your entry: Hints Competition, the Editor, "Amateur Cine World," Link House, 4-7, Greville Street, London, E.C.1. Hints for the July issue of "Amateur Cine World" (on sale June 15th) should reach us not later than May 26th.

"TOTEM" tells how to make

CONTINUING from where we left off last month, there are two further methods of making titles from black letters on a white ground which are worthy of note. The first requires very little skill in operation and produces excellent results. This is the use of a stencil letter made with the "Econasign" outfit which is sold at about a guinea.

Examples of this lettering are given herewith and it will at once be seen that there is no break in the letters such as is usually found in stencilled letters. An ingenious celluloid screen carries the letters, each letter consisting of two stencils which are overlapped during the inking and, as the work is clearly seen through the celluloid, correct alignment is very simply obtained.

No Danger of Halation.

Of course, it becomes necessary, with this method, to use a title card no smaller than 9" x 7" owing to the large size of the letters; the card should be placed about 20" from the camera, using full aperture and the illumination should be two 150 watt lamps. Matt blue paper will eliminate any danger of halation. A very artistic title may be obtained by stencilling black letters on a mottled wallpaper, the design of which contains a fair proportion of light green and gold.

A very effective variation of the stencil letter method is to use a sheet of dense white opal glass as the background instead of paper. This glass should form the front panel of a fairly deep box inside which, at a distance of about 6" to 8" away from the glass, two 25 or 40 watt pearl lamps should be placed. Front illumination is dispensed with entirely and the letters are silhouetted boldly against the evenly illuminated glass panel. It is a simple matter to wash off the ink with turpentine after "shooting" and the panel is then ready for the next title.

An Inexpensive Method.

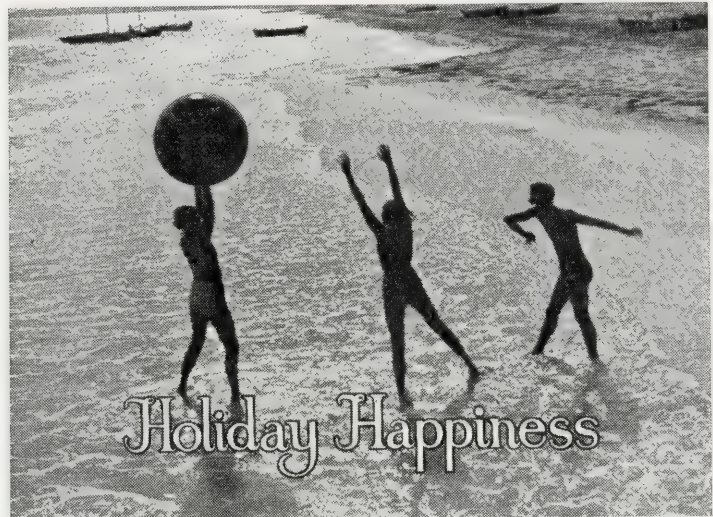
The third method for black letters on white is the cheapest one and it has the advantage of great flexibility, although it involves a certain amount of tedious preparation. First of all, having decided on the size of title board to be used, obtain a piece of pale blue velvet one inch wider each way than the board and stick the velvet firmly (ensuring that it is quite taut)

This chap makes
a little go a
long way

TITLES from BLACK LETTERS

to the board by means of the half inch overlapping margins. When finished the board must present a square view and the stuck down portions of the velvet must not be in evidence at all.

The next step is to make a careful search through the pages of magazines, preferably those printed on special paper such as is used for the printing of this journal.



For Kodak, Cine 8 and Pathescope titlers.

A goodly supply of capital and lower case letters will readily be found and these should be carefully cut out and

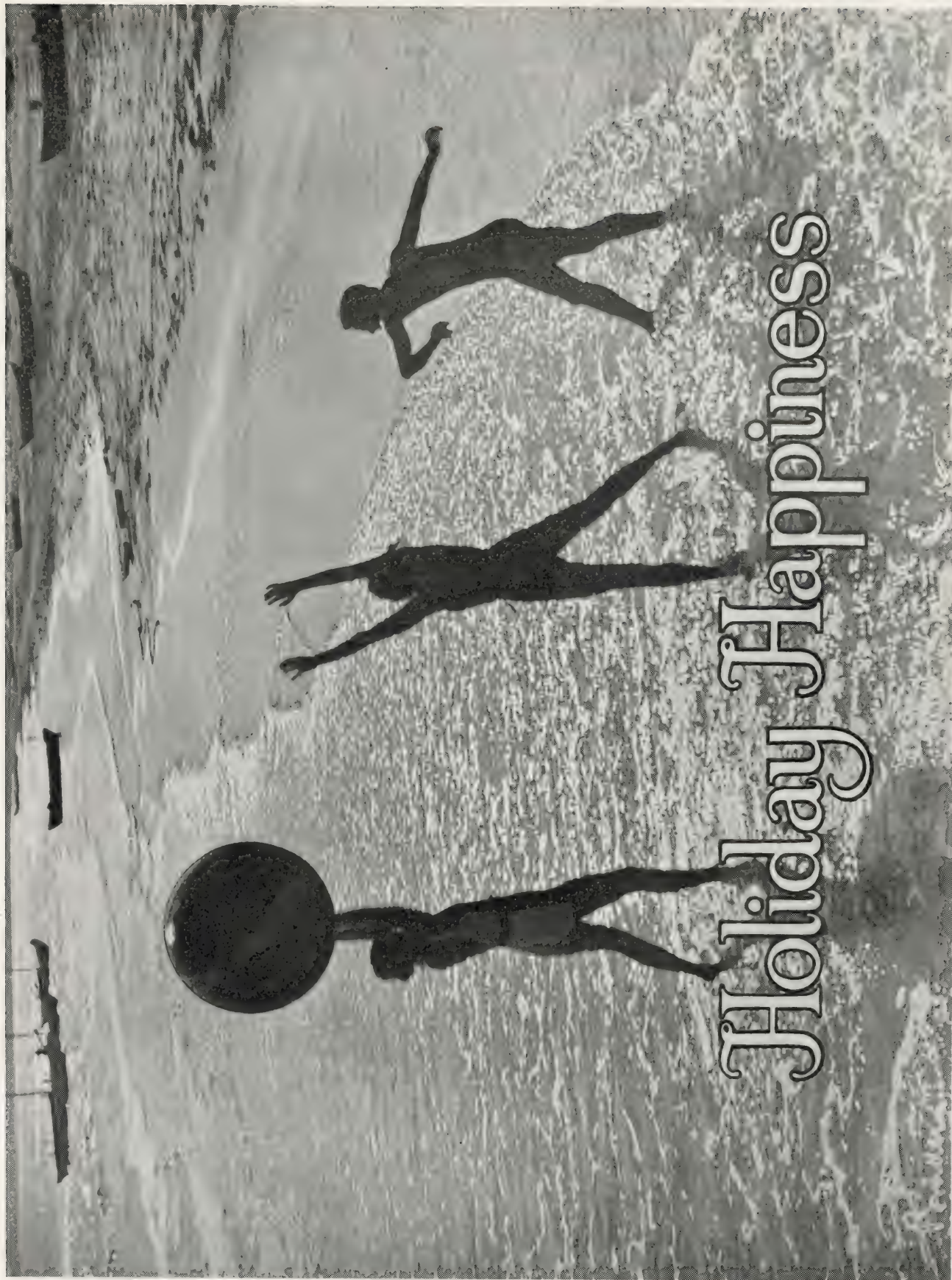
stored in some convenient place such as one of those excellent "Where is it?" pocket books, which are alphabetically indexed.

Trick Effects Easily Obtained.

It is not necessary to cut out the centres of the letters if the magazine paper is a good white and they will be much stronger with the centres retained. With this method of titling the camera will, of course, have to be set up for "shooting" vertically and the titler should be clamped to the wall or table. The letters will hold quite well on the velvet base and they may be easily arranged with the aid of a ruler or small tee square. It is a fairly easy matter to make trick titles when using this method and the fact of having removable letters renders possible all kinds of weird and wonderful effects which are really quite simply obtained.

Examples of the "Econasign" lettering, described in this article. Although stencilled there are no breaks between the letters.

It is very disappointing to find that the letters usually offered with titling outfits are all capitals and no regard seems to have been paid to the lower case type. Obviously in order to obtain correct and artistic main and sub-titles, lower case letters are just as necessary as block capitals and next month, full instructions will be given for the making of a very attractive range of capital and lower case letters.



For use in the larger TITLERS such as Kodak, Bell-Howell, Dallmeyer and Ensign.

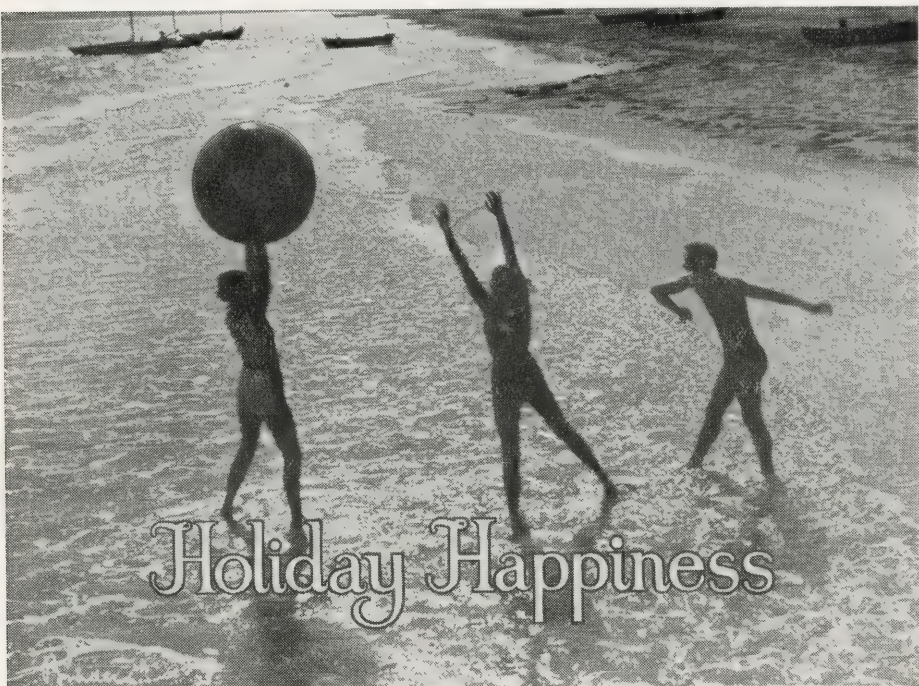
PRIZE-WINNING IDEAS *"Amateur Cine World" Competition Results*

A VERY large number of entries was received for the "Supply Your Own Title" competition announced last month. The prize of half-a-

title but the prize-winning title merits the award because, although not strikingly original, it is concise and is a

generalisation that can be applied to the particular in a very large number of ways. In short, the same title can be used for many different shots.

We are offering every month prizes of half-a-guinea for every reader's hint published in *Amateur Cine World* which will prove of interest and use to other readers. Here is a useful idea from Mr. W. S. Foster Brown, Brewswood House, Cranbrook, Kent. "Having recently had the misfortune to run out of repair patches for 9.5mm. film on a day when the dealers were closed," he writes, "I discovered a method of repairing torn perforations. From any snippets of film cut a piece as shown in A. Apply cement to the shiny side and use instead of the circular patch. If cut to the correct width the repair will be invisible during projection. By cutting sections as shown in the

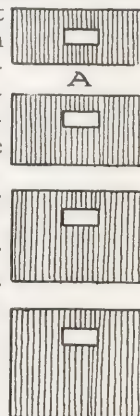


For Bell-Howell, Cinecraft, Ensign or Kodak Titlers

guinea is divided between Mr. D. Isherwood, of 35, Balfour Street, and Mr. Oliver V. Hilson, City of Hereford Hotel, 29, Upper St. James Street, Brighton, who both submitted the title, "The Sphere of Sport."

Not a few readers submitted slight variations on this

sketch and sticking them to succeeding frames, what may be termed a horizontal fade out, or in, may be obtained which is quite effective. Black film should, of course, be used for this effect." A postal order for half-a-guinea will be sent to Mr. Foster Brown for this hint.



"AMATEUR CINE WORLD" Technical Representative had

the pleasure of attending, at the Savoy Hotel, on April 20th, the first public demonstration of the new Spicer-Dufay Colour Film, in both 35mm. and 16mm. sizes.

Mr. Dykes Spicer, the Chairman of the Company, in a preliminary speech, said that work on the process had been going on since August, 1926, since when efforts had been unremitting in perfecting this novel process. Three companies had been concerned in the development, Messrs. Spicers, Ltd., Messrs. Colortone, Ltd., and Messrs. Ilford, Ltd., which last company had acquired the British Empire rights for the process.

Mr. F. F. Renwick, Research Director of Ilford Ltd., gave some details of the process, which is a three-colour one and therefore much more complete in its colour rendering than the two-colour processes which are already familiar. No special camera or projector is needed for it and the material is particularly sensitive.

The basis of the colour principle is a mosaic or tessellated pattern in the three primary colours, which is imparted to the film base prior to the emulsion coating, from which it is insulated by an elastic and transparent

A New Colour Process

but impermeable layer. There are one million separate colour elements to the square inch. The film is placed in the camera with the film-base facing the lens and the emulsion is thus exposed through the mosaic support. By the reversal process a full colour image is then obtained ready for projection.

Owing to the nature of the process and the transparency of the film the new Colour Film needs little more than the normal amount of light in projection. It is anticipated that supplies of 16mm. amateur cine colour film will be available in the near future.

We learn with interest that Mr. George H. Sewell, F.A.C.I., one of the pioneers of the amateur cine movement and for many years prominent in this field, has joined the staff of Messrs. Spicer-Dufay (British) Ltd., who are handling the new Spicer-Dufay colour film in this country.

Will Mr. W. S. Walker, of Surrey, who sent a year's subscription to "Amateur Cine World" kindly forward his correct address. Copies of the magazine posted to him have been returned to us marked: "Not known."

By GEORGE H.
SEWELL, F.A.C.I.



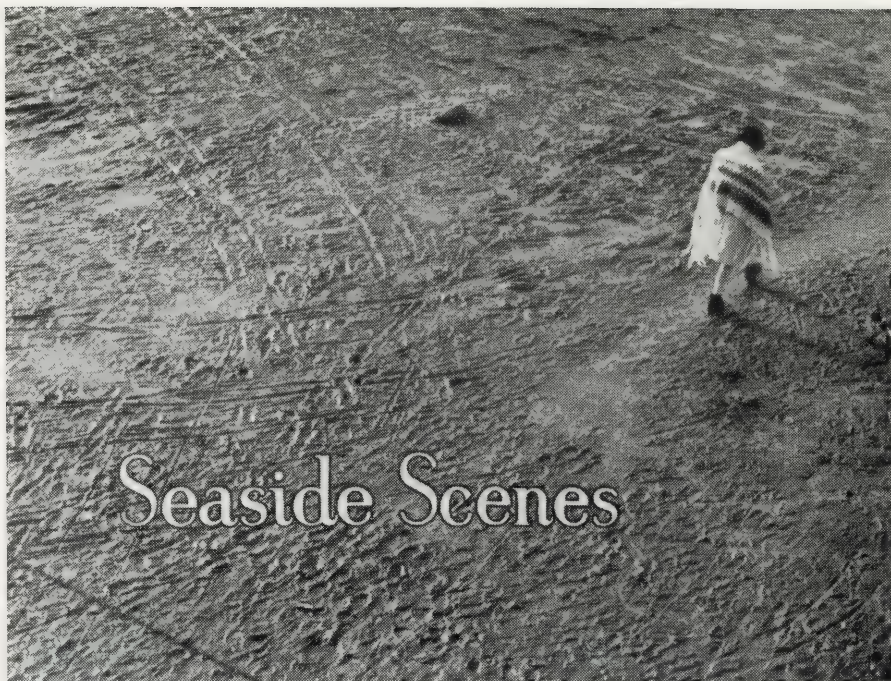
A Founder, Vice-President and Fellow of the Institute of Amateur Cinematographers. One of the pioneers of the sub-standard cine movement in this country. Founder member of the Amateur Cinematographers' Association, one of the earliest societies to be formed here and which was the nucleus of a group of societies throughout the country. (Its name persists in the many A.C.A.'s still in existence). Founder and Editor of "Amateur Films" magazine, at one time the official organ of the movement, but which has now ceased publication.

Remembers the days when there were no libraries for amateurs and when the members of the A.C.A. used to turn out a projection programme once a week, which they had entirely made themselves. In conjunction with Mr. Leon Isaacs used at that time to produce a 9.5mm. news reel once a fortnight which they had photographed, processed, edited and titled themselves.

Made his earliest film "Conflict" seven years ago, in conjunction with Mr. Isaacs. Also made "Smoke," which was shown publicly at the Tatler Theatre, Shaftesbury Avenue, London. In conjunction with Mr. J. H. Ahern, made "Gaiety of Nations," which is still recognised as one of the best efforts of English amateurs. Is a great believer in the future of sub-standard film as a medium for education, publicity and research. Professional experience includes "still" camera work and the production of a number of educational and commercial films.

ANTICIPATION is reported to have many virtues and one very pleasurable variety of anticipation is the preparation of the script for your holiday film. (Of course, you are going to make one). Have you ever done it? No? I thought not. Yet without a script it is practically impossible to bring back a reasonably accurate record of your holiday activities.

The first thing to decide is the subject of your film. If it is to be devoted to the people taking the holiday it will have some such title as "THE BROWNS AT BOGNOR REGIS, JUNE, 1934," followed by close-up pictures in the most sunshiny conditions of the 'cast' in their holiday clothes; the remainder of the film will



... A New Way to FILM Them ...

stress the activities of the people concerned, making the time and the place subsidiary to them. Alternatively, you might decide to make your film most expressive of the place, in which case your main title would be "BRIGHTON, JUNE, 1934" or something similar, and your people would become subordinate (although they would appear in the film) to an effort to show the way in which Brighton as a holiday resort differs from Bognor, or Poole, or Blackpool.

The third possibility is an attempt to preserve the atmosphere of the individual holiday. We all know that even if we go to the same place on more than one occasion, each holiday year has its own individuality and the attempt to express this individuality can be made more important than either pictures of the place or the participants, by these subjects being brought in to create the required impression.

Adopt This Script to Your Own Needs.

For all holiday films there are, however, certain things that are universal. Your holiday starts when you first decide to discuss the subject. It ends when the last bag is placed back in the box-room. For the beginner who has not yet tried the more ambitious method of making a holiday record I print below the broad outline of a holiday script which can be used as a basis and amended widely to suit individual requirements.

Main Title

HOLIDAYS, 1934

(Abbreviations used: S.T.: Sub-title; C.S.: Close-shot; M.S.: Medium-shot)

S.T. Being the activities of the Browns recorded by Alfred Brown.

Fade out
Fade in



A SCENARIO

for Your
HOLIDAY FILM



- C.S. Fingers typing, hand withdraws the sheet of paper from machine.
C.S. Paper headed, "Holiday List." Hand with pencil goes down list and stops to indicate item, "Mr. A. Brown, June 10th to" (whatever the date and period are).
M.S. Mr. Brown, with pencil in hand, smiling down at list.
Fade out
Fade in
M.S. Series of very short shots at various angles of a number of different seaside resort posters.
C.S. Hands turning over a number of seaside resort booklets, finally opening one, prominently displaying the name "Brighton," or wherever it may be.
M.S. Several shots of hands packing, some carefully, some throwing the stuff in.
C.S. Calendar, date June 10th.

Here can follow pictures, which will vary according to circumstances, of the family leaving the house by car or taxi. You need not make too much of loading the luggage on to the car, but the last shot before departure should be the careful closing and testing of the front door and gate. You could also put in, previous to this, a shot of the electric main switch being pulled to the 'off' position, or anything suggesting the temporary abandonment of the house.

If the journey is entirely by car start off and fade out, then fade in the arrival at the other end. If there were interesting stops on the way these can be recorded on short shots quickly faded in and out again. Dissolves would be even better.

If the journey is by train start your car or taxi off and fade out. Fade in the arrival at the station and the unloading. Do not attempt any shots inside the station unless the light is particularly good. A useful shot is a close-up of father's hands holding a bunch of tickets, fanned like a hand of cards, counting them. Then get a shot of an engine starting off. (This is generally easy to secure at any terminal station). Fade this out and fade in to an arrival shot. Show the station's name board. Then the conveyance used at the other end and the final arrival at your holiday home and the unpacking.

As to the rest of the film there are as many different forms of treatment as there are kinds of holiday, but you should endeavour to get at least one shot of each different kind of activity and to preserve some kind

of continuity when taking. A penny note book in the coat pocket will enable you instantly to record the necessary details and will save many a worrying moment when editing.

Then there is the return, which is to a certain extent a reverse of the foregoing, but you can contrast the dilapidated state of some of the accessories with the immaculacy of the unused articles at the beginning of the holiday and you can show the stowing away of things at home, and, as I suggested before, the depositing of the bags in the box-room as a final gesture. One film I saw ended with a shot of hands taking down a bowler hat and picking up gloves and stick as a symbol of the renewal of the burden of everyday life.

It is with such little imaginative touches as these that you can give added general interest to your films.

TENNIS WITHOUT TEARS

Of course you will be getting in some games of tennis during your holiday and maybe taking some shots of John's smashing services and Joan bobbing behind the net. Perhaps your film will at last convince young John that he really does commit a foot fault every time he serves.

Both you and he will be interested to read "Courtcraft and Tactics in Lawn Tennis," by G. H. Travell, just published by Link House Publications, Ltd., of 4-8, Greville Street, London, E.C.1 at the very modest price of 1/- (1/2 by post).

The author has a happy style and the advice he gives is both useful and easily understood. In singles, that part of the court between your service-line and the base-line, he says, should be treated as if it actually consisted of hot bricks. In other words, it is a spot where you must not linger for a moment. To how many of us does this strike home!

Mr. Travell has had years of experience in instructing young players and knows how to present instruction in an easily digested form.

Do not be content with shots solely consisting of holiday makers disporting themselves directly before the camera, but intersperse them with shots taken from an unusual angle, as shown here.



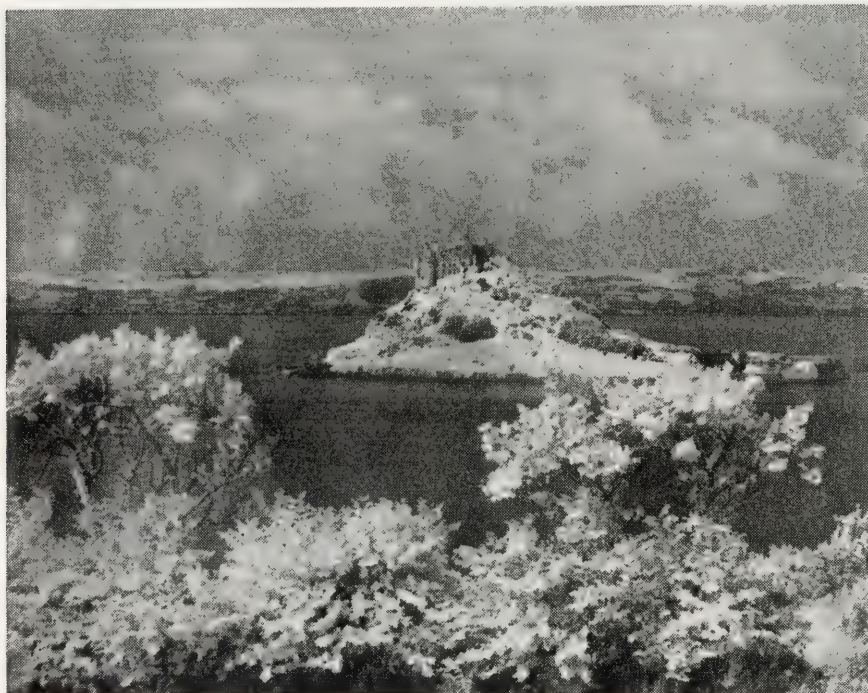
GIVE YOUR FILMS THE WARMTH AND REALISM OF COLOUR

Says *THE CINEMAN*

who in this article discusses inexpensive methods which give the effect of colour and also simple colour processes.

I WAS watching some amateur sub-standard films with the Editor of *Amateur Cine World* the other day and was particularly impressed by two reels photographed in colour. Seeing these prompted me to write this article, for I am sure every amateur cine enthusiast will be interested to learn of the present position in the colour film world.

Those who know little of colour films usually resort to one or both of two methods which to some extent give an effect of colour. The most popular is the use of a colour wheel which is, in effect, sections of coloured



celluloid cemented together and fixed in front of the lens. If a sea scene is to be shown then a blue or green shade is placed in the path of the light stream. Similarly, for a sunset the red section of the colour wheel is used.

Where Tinted Film Scores.

A very similar scheme is the tinting of the actual film with film tints of whatever colour is desired. These tints can be bought in a variety of shades and are easily applied to the film backing. I had cause to use one of them the other day and it gave an effect which it would have been practically impossible to portray in black and white. I was filming a girl dancer during an actual performance at a well-known London theatre. A green spotlight was focussed on her and it was, of course, impossible for me to film this on account of the fact that the film which I was using was not sufficiently sensitive to the colour.

I therefore filmed her in a later sequence in which a white spotlight was used and afterwards tinted this portion of the processed film to a green shade. It gave

Infra-red photography serves to show how fascinating this photograph of St. Michael's Mount would appear in colour.

exactly the effect that was obtained on the stage. This illustrates very well the uses to which film tints can be put and provides an example of how colour can be added to your movies at low cost.

The Technicolour process is one which is used by professionals to a fair degree and readers will probably remember one of the first experiments (the film "Whoopee" starring the inimitable Eddie Cantor) in this system was used. Since then films in technicolour have been reduced down to the 16mm. size, a number of subjects now being available through dealers in this country. The colours produced by the technicolour process are actually in the film itself, which can be shown on any 16mm. projector fitted with a reasonably good illuminant. It is interesting to learn that the famous Walt Disney Silly Symphony colour cartoons are produced by this method.

Tinting by Hand.

There was a section in the last I.A.C. competition for colour films, the one which carried off the trophy being a remarkable effort. It was produced by a Jugo-Slavian enthusiast and was made by the Vitacolour system. But what was most astonishing was that it was produced on 9.5mm. stock. The system is one of the simplest of colour arrangements. A two-bladed filter (with blades coloured red and green respectively) is rotated in front of the lens in synchronisation with the shutter when the film is taken. Then comes the difficult part of the proceeding—and one which marks the effort of our Jugo-Slavian friend as a really remarkable achievement. He tinted each *individual* frame of his 300ft. of film alternately red and green—by *hand*. I am afraid there are not many enthusiasts in this country who would care to process a 3-reel film by this method!

This particular film had to be passed through the projector gate at a speed of 40 frames per second and hence was liable to severe strain. Furthermore, the operator was nearly driven to the mad house through the necessity of keeping his eye closely on the film loops in case they were lost and the film damaged. The

(Continued on page 126)

Here is a Simple Explanation of the Principles Involved in the

PROCESSING

of

Neg.-Pos. and Reversal

The recent article dealing with the respective merits of neg.-pos. and reversal film has brought "Amateur Cine World" so many interesting letters that the task of answering correspondents can best be discharged by carrying the discussion a little further, viewing it from a semi-technical rather than from a controversial point of view, as it is from this angle that most of the queries have arisen.



First Image Developed

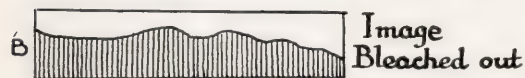


Image Bleached out



Residual Grains Exposed and Developed

For full explanation of this diagram see article.

"NEG-POS FILM" and "Reversal Film" are misleading terms. A more correct—though unwieldy—description would be "Negative Film—for processing by negative development" and "Negative Film—for processing by reversal." By this is meant that there is no great fundamental difference between the raw stock destined for development as a negative and the raw stock destined for reversal—it is merely the method of processing which differs. It would not be true to say that there is no difference at all between the two emulsions, as each has obviously been evolved along lines most suited to its own purpose.

Suppose, however, that two films, one reversal and one neg-pos, were shot at the same scene and each received the processing normally intended for the other; I very much doubt whether an ordinary unsuspecting audience would realise that a change over had been made. The neg-pos—turned—reversal would be just as grain free as the reversal proper and the reversal, developed as a negative, would show the grain usually associated with the neg-pos. Now although the neg-pos system has certain obvious advantages, it is probable that reversal film owes the major part of its popularity to its freedom from grain.

A Secret Disclosed.

What is the secret? If the two emulsions are really very similar, why should reversal film possess this charm which is obviously denied to neg-pos?

To answer this we must have an elementary knowledge of what a photographic emulsion is and also what takes place during the reversal process. It is assumed, of

course, that we are all familiar with the neg-pos procedure—it is exactly the same as that adopted for the ordinary roll film, except that the print is made on to a transparent base instead of on to a paper one.

The "Ripening Process."

Now to put it as briefly as possible, the photographic emulsions in which we are interested, consist of grains of silver bromide held in suspension in a gelatine medium—there are many other constituents, of course, but they do not concern us here. These grains, although not visible individually to the naked eye, vary considerably in size. An early stage in emulsion making is known as the "ripening process," during which the emulsion is held at a controlled temperature for a given time—both factors varying according to the type of emulsion being made—and it is this process which largely determines the resultant emulsion speed.

During this ripening, the silver bromide grains tend to unite with each other and the longer the process is protracted the larger will some of the grains become and the faster will be the speed of the emulsion, since the larger grains are more "light sensitive" than the smaller ones. This brings us to the knowledge that a fast emulsion contains a higher proportion of large grains than a slow emulsion.

Bearing this important fact in mind, we will expose and develop a straight negative. During exposure it is the large grains which are more readily 'light-struck' than their smaller and slower brethren and consequently it is the large grains which will form a major part of the silver image on development, leaving a considerable proportion of

the small unexposed grains to be fixed out. We have really ended up with just what we don't want.

Reflections in a window of the Masonic Building Great Queen St., London. An occasional shot like this will introduce a distinctly novel note into your films.

(Continued on next page)



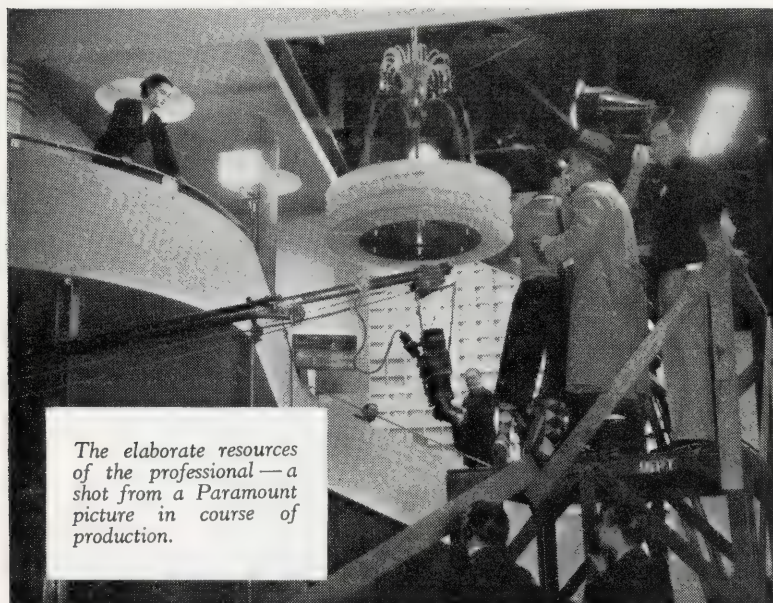
Freedom from GRAIN

The positive emulsion on which *THE SECRET of REVERSAL FILM* the print is made is very fine grained, since there is no object

(Continued from previous page)

here in obtaining speed at the expense of grain. Now, unfortunately, although the positive grain may be taken as visually non-existent, we cannot prevent the negative grain printing out on to the positive stock. Theoretically there is a cumulative effect of combined negative and positive grain, but the real blame for the unpleasant 'boiling' which we sometimes see on the screen must be laid almost entirely on the negative.

Now the reversal principle very ingeniously relies for its positive image on those small grains which are fixed out in the negative process. The way of it is this—



The elaborate resources of the professional—a shot from a Paramount picture in course of production.

the film is first developed as an ordinary negative, giving us a silver image formed by the development of those grains which were exposed in the camera. Fig. A, representing a cross section through the emulsion, shows this diagrammatically. It is not really a true picture because all the exposed grains are shown as lying in the top section of the emulsion, whereas there will be large grains deeper set in the emulsion which have been light-struck, and small grains near the surface which have remained unaffected.

Now instead of fixing out the residual unexposed grains of silver bromide, it is the silver image which we have just developed that we dissolve out in a bleaching bath. Fig. B illustrates what has now happened. After a short immersion in a clearing bath to remove a tendency to stain which the previous process involves, the film is taken into white light, which exposes the remainder of the grains that up to now have remained unexposed. The film is given a second development which results in a silver image being formed by those grains which had remained unaffected by the initial exposure in the

camera. This second image will be the exact complement of the first one—a positive in fact—and furthermore it will contain a large proportion of small

grains. Fig. C. shows the final result.

Space does not permit us to make more than a brief reference to the methods employed to compensate for original faulty exposure. This is managed in the neg-pos system by controlling development and printing exposure, by which means over-exposure is more readily dealt with than under-exposure.

With reversal film, the best known method controls the second exposure. If the original exposure in the camera has been insufficient, it necessarily follows that there is an excess of unexposed grains left for the second exposure. By controlling this second exposure only a certain proportion of these grains are rendered developable—the remainder being fixed out in the ordinary manner. The reversal principle is therefore particularly adapted to deal with under-exposure and it is this ability to get a passable result from an under-exposed negative which sometimes gives a false impression of the speed of a reversal film.

Needless to say, no corrective processing, neg-pos or otherwise, can give a result which is really comparable with that obtained from a perfectly exposed negative.

A TRANSFORMER for Your PROJECTOR which cuts down current consumption

It is a very common practice to run a low voltage projection lamp from the house lighting mains, dropping the voltage to the correct figure by means of a resistance. With D.C. mains there is no alternative, but with

A.C. mains it is possible to make a substantial saving by transforming the voltage.

Messrs. C. and R. Research, Ltd., 117, Church Street, Kensington, London, W.8., have just produced a number of transformers for this purpose. The first, which is before us, is the P1, designed to operate a 12-volt lamp in a Pathescope Home Movie projector. The one tested was for 200 volt mains. It is a well-built model, with plenty of iron in the core, and is housed in an aluminium case, 4½ in. high, 5½ in. diameter. It costs 35s.

On test the transformer delivered its rated voltage within very close limits and ran cool over a long period. The consumption is about 8 watts, compared with 100 watts if a resistance is used.

While 100 is only the consumption of a room light, it mounts up over a year. On the writer's supply, at 3½d. a unit, 100 hours of projection would cost 2s. 8d. with the transformer, and 2s. 11d. with a resistance.

Further advantages of the transformer are that the nuisance of heat is avoided and the lamp is never over run, and its life thereby shortened.

What's NEW in

The ATTACHE-CASE PROJECTOR

A new high-grade Kinox projector for 16mm. films, which Zeiss Ikon Ltd. (Mortimer Street, W.) have just placed at the service of cinematographers, is different in appearance from the orthodox projector for amateur work. When closed it resembles an attache case, with dimensions of $17\frac{1}{4}$ by $13\frac{3}{4}$ by $4\frac{3}{4}$ inches, but nothing has been sacrificed in the desire to make it compact and portable. It was designed with an eye on the needs of schools and lecturers, but it is equally equivalent for the home cine amateur—in fact, it is easier to transport from one house to another than many projectors at far higher prices. In the cine club-room it is admirable. The illumination is reflected light with a right-angled mirror. A choice of 250 watt lamp or 375 watt lamp is offered.

BRILLIANT BIG PICTURE.

At a demonstration in the Zeiss Ikon showrooms with the 250 watt lamp, the Zeiss Ikon two-inch Alimar projection lens with an aperture of F1.4 gave a delightfully brilliant picture on a screen seven to eight feet wide—as big as the room would allow. The Kinox gave good “stills”—a useful feature, obviously, in classroom or club-room work—with a heat-resisting gold glass filter to protect the film from blistering during the “still.” The silence of the machine in operation is remarkable. The air-cooling struck me in that short run as being highly efficient.

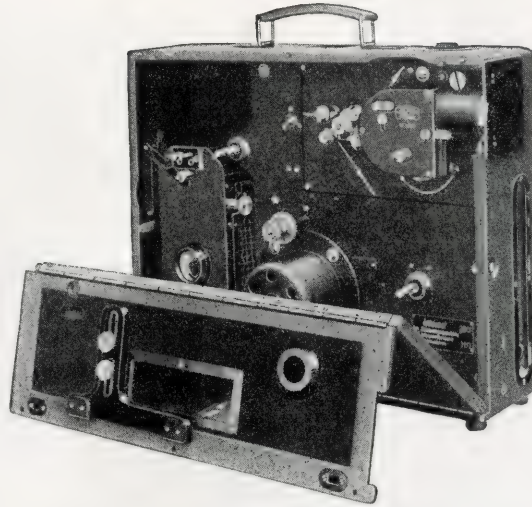
The projector has a double-claw movement and one advantage claimed for the machine is that there is no twist of the film in projection—it is straight-run all the time. It is designed to take Kodacolor films—if the appropriate equipment is bought as an extra.

The Model A, with 250-watt 110-volt lamp, costs £55 and the same with internal resistance for 220 volts sells for ten shillings more. The Model B, which takes the 375 watt lamp costs (including resistance) £62 10s. A transformer for the 375 watt model costs £5 10s.

FOR STORAGE AND QUICK REPAIRS.

An excellent storage case for keeping and for carrying your 400 ft. reels of film has just been put on the market by Cinepro Ltd. (1, New Burlington Street, W.1.), the firm who distribute in Britain the Siemens cine-cameras

APPARATUS AND IDEAS



The new Zeiss Ikon Kinox projector (16mm.) reviewed on this page.

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

and projectors. As the case carries with it an exceedingly efficient film-splicer it is much more than a mere carrying case. And therein lies one of its chief merits.

The splicer is the Cinea semi-automatic splicer, a highly satisfactory little tool which I have used for splicing most of my own films during the last year. I can therefore testify that it does its work well. As fitted in the Cinepro case it is not a mere emergency makeshift but the full-sized 16mm.

splicer and with it are two glass-stoppered bottles to hold the dope and the film cement. The splicer is fixed in the case on the drop front and it is screwed down so that it can never be left at home except by deliberate design—and the use of a screw-driver.

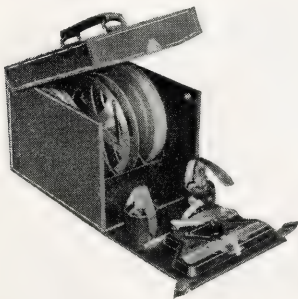
The carrying case itself is made of stout English hand-dressed leather, plush-lined, with a sensible lock and key and it holds six 400 ft. reels in their cans, each with a compartment to itself. Its dimensions are 10 by 8 by 8 inches. The price of the case (including the splicer) is £4 17s. 6d.

A POPULAR-PRICED VICTOR CAMERA.

A Victor 16mm. cine-camera with Dallmeyer F2.9 anastigmat of one-inch focal length and with five speeds for 21 guineas, is the encouraging announcement which Messrs. Dallmeyer Ltd. (31, Mortimer St., W.1.) make at the beginning of the season. This enterprising firm, which has done much to encourage amateur cinematography and cinematographers in Britain, has here done something for the keen cine-amateur whose pocket does not enable him to obtain his ideal equipment. So the man who cannot afford the super Victor (the Model 5) with its turret-head and battery of lenses and other aids and refinements now sold at the reduced price of £50, now has an instrument which is a good second to the No. 5 without being what we call “second-rate.”

The five speeds are: 8, 16, 24, 32 per second and “ultra” which I am assured may be taken as about

(Continued on next page)



Storage case for keeping and carrying 400ft. reels marketed by Cinepro Ltd. A splicer is included in the outfit.

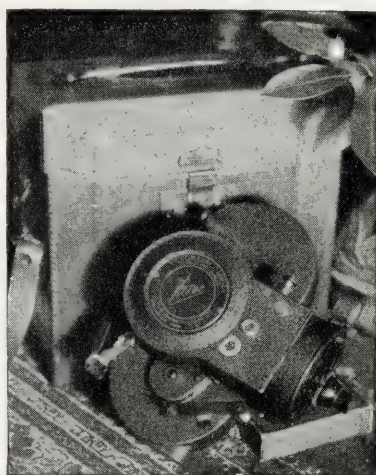
TEST REPORTS

64 to 72 per second—a very useful range for the advanced worker or the slow-motion enthusiast.

The new Victor has the orthodox "lozenge" shape of its family and its conveniently-placed open viewfinder is adjustable for two positions—"3 to 5 ft." and "infinity." The object-glass of the finder is also marked with the picture-area you get when you use either a one-inch lens (as fitted to the camera), a 2-inch lens or a 4-inch lens, any of which can be supplied for interchangeable use when the owner chooses to add to his equipment. There is, in fact, a good range of Dallmeyer cine lenses which can be obtained by the worker who needs more resources than a one-inch lens of F2.9 aperture—though that one will satisfy very many of the amateurs of to-day. The lens is in focussing mount, of course.

For Trick Work.

The folding handle, which is fixed to the camera (and therefore cannot be left forgotten on the table at home) can be used for single-frame exposures or trick work. As a moderate-priced instrument this will require some effort to beat to-day and a film which I happened to see taken with one of the first models to reach London from the U.S.A. — the photographer was an acquaintance who dropped into the showroom quite casually with his film while I was there—proved to me that it will do quite first-class work.



The new Victor 16mm. camera reviewed on this page. It has a Dallmeyer F2.9 anastigmat of one-inch focal length and five speeds.

DE LUXE EQUIPMENT FOR 9.5mm. WORK.

It used to be said of "still" photographers that the "serious worker" never kept his camera as the maker made it but added gadgets or adapted it to his fancy. That cannot be done so easily with cine-cameras, but wide-awake specialists in cine-cameras can by additional equipment or more advanced equipment, give a cine-worker more resources than the maker's standard instruments possess. Here is a field in which Mr. A. O. Roth (85, Ringstead Road, Catford, S.E.6.) has excelled. So when he takes up a standard type of 9.5mm. camera with a turret head and capacity for both 100 ft. spools and 50 ft. spools, he turns it out a camera suited to the needs of the advanced worker who wants more than standard resources.

His de luxe model with turret head is a surprise to those who think only of fixed-focus 9.5mm. cameras or

of Latest Apparatus

(Continued from previous page)

one-lens cameras in that size. It has four speeds—8, 24, 36 and 64 per second; it is therefore ready for synchronised sound projection. The finder overcomes the parallax problem in its close-up pictures and its viewfinder is marked according to various focal lengths of lenses from

one to six inches.

Fitted with such a combination of three lenses as the Meyer Plasmat F1.5, the three-inch Meyer F5.5, Tele-lens (or alternatively the three-inch F4) and the 6-inch F5.5 on the turret it is capable of tackling almost any subject that the fancy of an amateur worker can want. Prices are obviously according to the lenses fitted, but with one lens, the Meyer F1.5 in focussing mount on the turret, this real camera de luxe costs £72 5s. and with the Meyer F2.8 alone on the turret the price is £55 15s.

Almost any combination of lenses within practical politics can be fitted. One good combination for the ordinary man is the one-inch F1.5, the 2-inch F2.8 and the 4-inch F4. Without the turret head this camera with the Meyer F2.9 in focussing mount costs £36.

CLEANING YOUR FILMS.

A little help which every cinematographer will need at some time or another is being put up by the Amateur Cine Service (Widmore Road, Bromley, Kent) under the name of "Mastral." It is a clear, colourless liquid in four ounce bottles for cleaning films and it is described as non-inflammable, non-explosive and non-corrosive.

I have never yet known a cine-photographer whose films, in whole or in part, do not now and again need a clean in some section or another and this is the stuff for them. It is applied with a soft cloth such as a clean handkerchief; it is also good for removing grease and dirt from lenses and delicate metal work. Of course, neither the film nor the lens should be swilled down—they need gentle treatment.

I tried Mastral on several lengths of old 16mm. film of different makes edited out from a sequence and it certainly removed some dirt. Moreover, it seemed to have no deleterious effect on the film or the emulsion. The perforation afterwards fitted as well as ever and so it clearly had not caused the film to stretch. Price 1s. 6d. the four ounce bottle—and worth it, too.

NEW F1.5 SIEMENS CAMERA.

A new arrival in the field among cine-cameras of quality is the Siemens Model C, sold in this country by Cinepro Ltd. (1, New Burlington Street, W.1). As it is fitted with the famous Hugo Meyer F 1.5 Plasmast anastigmat, and has variable speeds for taking, it is a camera for work at night as well as in sunshine, and it has resources which make it especially valuable to the advanced worker.

Yet it seems to me that it is as simple as any camera need be for the novice, if he understands enough to know that F 1.5 is not the aperture to be used on all occasions. At any rate, it is easy to hold, easy to hold still (which is not always the same thing) and is quiet running.

(Continued on page 128)

You Are Invited to Attend

The Wedding of Stage and Screen

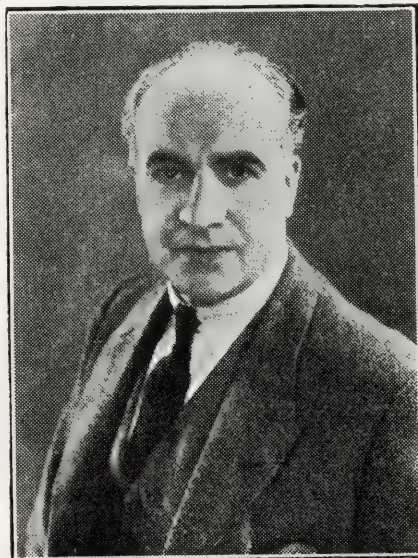
"NO, you see I've never done a picture before!"

So say many actors and actresses to one another in apprehensive undertones. And when an actor says this it either means that he has at last come through the sifting process that is composed of film agencies, 'influence,' countless commissionaires all demanding satisfactory passwords and the final test in the casting office and has, in fact, got a part; or it means that by virtue of some outstanding stage performance he has been lifted over all these obstacles and dropped into the studio. Well, whichever the journey, there he is, confronted by the realisation that he has got to stand up to all the overpowering mechanism of film production!

The Great Unknown.

I remember being up against this great unknown—where you are suddenly asked to 'talk about something' in front of a mike which will record every sign and a camera that registers the twitching of an eyelid while lights blaze all around you—for the first time. And I have tried to sort out that and subsequent experience for the benefit of those yet uninitiated.

First of all, let me say that it is not actually as bad an ordeal as you might think. In my own particular instance I discovered that the gap between stage and screen is not nearly as wide as I had expected. An actor uses on the screen the same elementary qualities that he uses on the stage. These are particularly his ability to convey the personal, characteristic meaning of his lines and the creation of atmosphere and situation by 'timing'; to a certain extent he needs the same technique of movement and consciousness of audience—though these last two points need to be greatly modified for filming.



Mr. James Harcourt



Amateur cine societies and amateur dramatic societies have much to gain by co-operation. The assistance that each can give the other can be of considerable value in promoting the art of stage and screen acting. Here, then, is an opportunity for the secretaries of both to extend their activities. Just how dependent on each other the two bodies are is explained in this article.

By JAMES HARCOURT

the well-known stage and screen actor and the original Hobson in both film and play of "Hobson's Choice."

In the first place, the director of a film will probably confine the movements of an actor within a certain measured space; the actor must always be "in camera" and his least movement will be recorded and must therefore be significant. With regard to consciousness of the audience, of course on the stage an actor is comparatively free and has only the 'fourth wall' to think of. Whereas, on the screen there is not only one camera to consider but probably several; this fact accentuates the necessity for absolute accuracy of movement. In this need for 'camera-consciousness,' if I

may so call it, it is the experience which has gone to build up his stage presence which is so valuable to an actor.

The scope and broader achievements of effect which are part of stage acting are narrowed down to a more detailed reality and sensitive portrayal for the screen. The two media is, indeed in the scenic art and

I cannot the value I

perience as

(Continued on page 131)

An impressive scene from "Julius Caesar," acted by boys from Bradfield College in their famous open-air Greek theatre.

difference between the one might say, exemplified difference between water colour painting. emphasise too strongly place in stage ex-a foundation for screen acting. The inexperienced actor can develop so much more freely on the stage than on the screen. I do not mean that the

Dramatizing NATURE

By PAUL
BURNFORD

A film with Nature as the leading player can be as exciting as any thriller. Making such a film that will hold the attention of your audience and play upon their emotions, offers an interesting exercise in film technique. Just how to do it is explained in this interesting article.



ONE of the most delicate and beautiful subjects to apply to the medium of the cinema is Nature. Such a film can be created by anyone truly interested in beauty and using a certain amount of thought.

A scenario of some sort should be composed before starting work on the film. A completed version, however, is not imperative, or even always practical, to the amateur who has little time at his disposal. The scenario should be more in the form of a general theme, with notes of importance inserted where required.

Demonstrating Force Cinematically.

In a recent film I wanted to create the impression of the power of the sea during a storm. Realising that one of the best methods of demonstrating force in cinematic terms is by repetition, I inserted a number of similar shots of water crashing between two rocks, first from one position, then from another, in quick succession. The original scenario to which I worked contained the following note:—"Cut repetitive shots in quick succession of sea crashing between rocks." Although this may be looked upon as only a rough note, it is in itself a miniature scenario.

How to Plan and Film Scenics

This, and the two photographs on the next page, are actual stills, untouched, from the author's prizewinning film "Symphony of Nature."

It is as well to remember that the most unassuming of objects can play a vital part in a dramatised scenic. Take, for example, a method I utilised to show the force of rain during a storm. Merely to photograph rain pouring down in torrents, no matter how impressive to the eye, will not convey the idea of force. But by inserting at intervals a number of close-ups of raindrops beating on a small pool of water in such a manner that they fill a large proportion of the screen, an impression of tremendous dramatic vigour is created. This can probably be accounted for by the fact that all real tangible objects have three dimensions, whilst pictures of them projected on a flat surface have only two. We have to compensate for this lack

Dramatic effect of some sort must be aimed at, as a mere sequence of shots in irregular order, no matter how good, do not make a film. This can only be achieved if you have a preconceived idea of what to photograph. So set down your ideas on paper first. The importance of making notes beforehand cannot be too strongly emphasized. It is most unlikely that such an idea of repeating shots to emphasise force would occur to one at the time of taking the picture, but by recording the ideas first one can concentrate one's efforts on the photographic side entirely.

An Effective Method.

An effective method of creating a film having Nature as the theme is to start with shorts illustrating complete calm and peace, progressing gradually to a storm and then subsiding to calm and quietness. The storm at its height should occur about two thirds through the film. The reaction of the audience is first to admire Nature in its calm serenity, gradually thrill as the storm works up to its climax, calming down gradually as the film draws to a close

THE AUTHOR

won a joint first award in the recent "Sunday Referee" National Amateur Film Contest for his remarkable film "Symphony of Nature." The first part of it was arranged to synchronise roughly with "Morning" from Grieg's "Peer Gynt" Suite. In this article he gives many valuable hints on filming scenics, based on his experience in making "Symphony of Nature."

Building a SCENARIO Round a Piece of MUSIC

of a third dimension and one of the best ways of doing this in this case is to force the spectator's attention on to the individuality (if I can so term it) and power of each single drop, which normally would remain unnoticed.

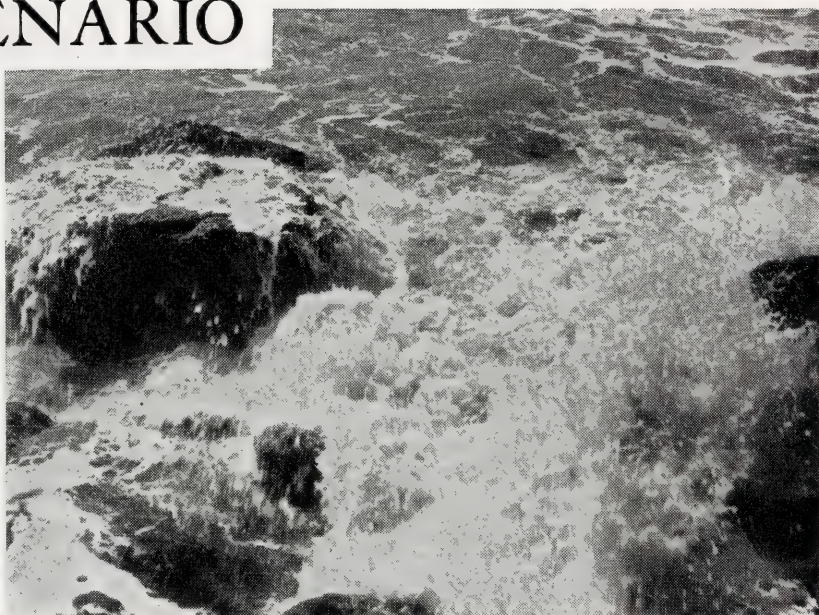
Symbolising Peace.

I recently spent some considerable time in thinking out ways of suggesting cinematically the effect of peace and quietness after a violent storm. The method of inserting shots of still objects such as a leaf, a pool of water with slight ripples, etc., had, I felt, been overdone. I finally struck on the following and what I think to be an original idea. I photographed in close-up, a broken branch (symbolic of storm effect) and then gradually altered the focus of the lens to the background, which consisted of a number of wild flowers (symbolic of peace and quietness). I thus took two normally unimportant and unrelated objects and connected them with each other merely by employing a simple camera device.

Music, probably the finest of all known methods of expressing a mood, can be put to good use in conjunction with the film. The film can be made to illustrate the mood suggested to the hearer by the music; in other words, a partial synchronisation can be effectively built up. I do not mean an accurate synchronisation of film and music, although, of course, this would be the ideal.

The first part of my film, "Symphony of Nature," was arranged to fit in with "Morning" from Grieg's

A number of shots, similar to this, but from different viewpoints, follow each other in quick succession in the author's film to create an impression of the power and majesty of the sea.



"Peer Gynt" Suite. I played the record so often that I was able to memorise most of it and had developed ideas for picturising it. What did it suggest to me? The peace and quietness of absolute calm and solitude. I inserted a lone tree standing majestically on the horizon,

a fleecy cloud drifting slowly past, delicate reflections in the water and other such beautiful objects suggesting the joy and peace of the morning.

The study of one art invariably assists the development of another and the study of classical music in particular is of the greatest value to the amateur cinematographer in the making of his pictures.

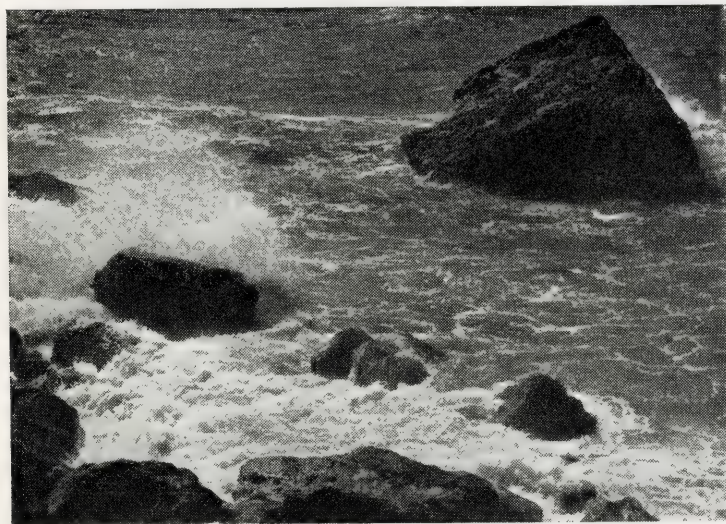
**"UP TILL NOW I HAVE ONLY
IMAGINED A PAPER
containing such a mass of interesting stuff"**

Amateur Cine World continues daily to receive letters of congratulation and goodwill. Here is a letter from a reader who has never before written to papers; we are gratified that *Amateur Cine World* has caused him to break this rule.

"I am writing to congratulate you very sincerely on your magazine, *Amateur Cine World*. Up till now I have only imagined a paper containing such a mass of interesting stuff. I seem to be deriving most fun these days from exposure calculating, and producing titles with home-made apparatus. As you know, your first number was full of help on both these subjects.

I hate people who write to papers, and this is the first time I have done so, but I really do think you deserve congratulation. I have just sent my twelve months' subscription under separate cover."

—J. K. BROMLEY, Oakfield Road, Radbrook, Shrewsbury.



Beauty and strength are powerfully suggested in this attractive picture.

READERS' FILMS

WE are gratified by the enthusiastic response to our offer to criticise readers' films, and also by the many letters of appreciation of our first set of criticisms. We are now more than ever convinced of the value of this service to our readers. Many workers go on from film to film without knowing whether their productions compare favourably with other work that is being done, or whether they are themselves making progress. Our critics' skilled criticisms will lead them into the right paths.

We have had a number of interesting letters accompanying the films but, while we are glad to receive these, we do deprecate the note in many of them of "please be kind to us, we are only amateurs," "this film was made under very difficult conditions," and things of this kind. We want to see an end of this apologetic attitude on the part of the amateur. But we welcome technical data such as the type of film and camera used, etc., as the publication of notes of this kind is of interest to others.

Of course, we take into consideration the standard of the worker. If he submits a film that is obviously a cine-snapshot record of his holidays or of his family, then it is judged from that standpoint. If evident attempts have been made to secure beautiful photography, then that aspect is taken into special consideration. If home processing has been undertaken, due allowance is made for the difficulties involved.

If a story film is submitted, then the general cinematic technique is rigorously examined. The more advanced the film, the sterner the criticism, which is as it should

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to The Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Nom-de-plumes may be used if desired, but please do not forget to enclose your name and address. Films submitted will be returned to their owners within seven days.

be, for it means that not only the most ambitious productions qualify for leaders. A modest film, short in length, is just as likely to receive a leader, if it shows evidence of constructive effort on the part of its maker.

PENNY WISE. By N. REID. (16 mm.)

Here is the sort of little film which brightens the life of the poor critic. Modest, simple in conception, well within the scope of the amateur, yet it displays real intelligence of idea and of execution.

The purport of the film can be explained by its first sub-title, 'Have you ever realised what you can do with a penny?' The principal character is shown taking a penny car ride, getting a penny box of matches from a machine, buying a paper, a penny stamp and dropping a penny into the cup of a blind man (who immediately takes off his eye shade to see how much he has "clicked"). Boys are shown tossing pennies for a gamble, and a small boy buys a penny ice from a "Stop Me" tricycle. Finally, a platform ticket incident enables the hero to see somebody off in a train which recedes from the camera to form a pleasant last shot for the film.

Small criticisms may be made. For example, instead of showing a close-up of the match box being withdrawn from the machine, we are shown a close-up of it displayed between fingers, and the shot does not quite link up. Again, the final train shot ends a little abruptly, and the end could be improved by fading this shot into the end title. Again, the photography rather varies in quality. To be hypercritical, we do not think that a beggar would stand in an unfrequented path on a common.

Altogether we think this little film well worthy of a Leader, and we hope to see more productions from the same source.

THE BALTONIA, THE BALTIC AND ME.

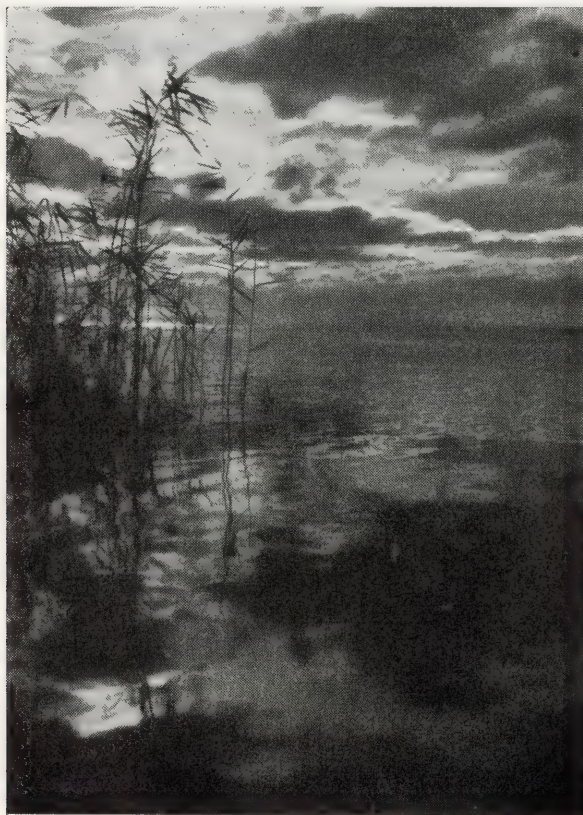
By IROAM. (9.5 mm.)

Starting with a number of town shots, this film takes us aboard ship (some interesting angles in this part, including a splendid wave shot, pictures of the ship's mechanical log, and the usual deck sports). Then we are given a title, "Nearing the Kiel Canal," which is mysteriously followed by a number of shots of the open sea before we reach the canal pictures. We would suggest moving this title.

The pictures which follow are varied and interesting but there is a desperate need for close-ups. Is there some sort of shyness which prevents tourists from taking close-ups?

Things that only just move—slowly waving reeds and gently rippling water, as in this photograph—provide cinematic material, which, if "seen" aright, can prove of striking beauty when translated to the screen

The exposure throughout the film is uneven, and there is a definite tendency towards over-exposure on the part of the cameraman. But on the whole the film is a good, workmanlike job.





TOURING with a CINE CAMERA

*Readers'
Holiday Films*

When taking films of large expanses of water, as in this shot, remember to keep the exposure on the "short" side. Seaside light is deceptive.

A WEEK-END IN MANXLAND.

By J. HIDDENLEY. (16 mm.)

It is a pity that the hand-held camera so often betrays the amateur, but that little difference between utter steadiness and a faint quiver of the picture on the screen does the dirty trick every time.

Here we have quite an intelligent attempt at a holiday film, with an effort to preserve continuity throughout, and good photography, but it does not quite come off. The film opens with shots of bags, car wheels revolving, railway engine, boat, and quay. It is in some of these shots that the slightly moving camera irritates, for the shots are mostly still shots.

There is then a somewhat disconcerting and abrupt transition from the holiday story to cargo unloading pictures, without any title to justify the change. Then we have a siren sequence in which we are shown a ship, in long shot taken with a telephoto, and followed by a man waking up, disturbed by the siren. But there are so many redundant shots of the ship and the man is so far separated from the title that at first it is difficult to make the connection. Several of the ship shots could come out, and the title could be moved with advantage. There is one shot where a ship suddenly hops half way across the screen: this should be cut.

Witty Titles Cover Camera Defect.

There are a number of interesting views ashore, and the shaking of the camera when used in a train is covered by witty titles. But there are not enough close-ups throughout the film, although the people in it are shown moving in an interesting way. The home projection shot at the end is good.

The titles are in verse, and apart from the fact that the doggerel becomes monotonous after the first half-dozen titles, there is often the feeling that the whole thing has been bent and wrenched to make a fit of title with picture and picture with title.

But perhaps the biggest criticism is of the general structure of the film itself. To our thinking (it may be mistaken) the real beginning and ending of the holiday

takes place in Man itself, the going there and coming away being incidental. In the film there is neither proper beginning nor ending of the Man sections, nor any feeling of time. Re-editing could remedy this to a large extent. But there is life in the picture and such unmistakable evidence of a real cinematic sense that we look forward to the author's next production.

NORTHERN LIGHTS. By A. L. SINCLAIR.

(16 mm.)

A pictorial record of a tour in the Norwegian Fjords. This reel displays some of the usual defects, such as unsteady holding of the camera, a little tendency to use it as a hosepipe and spray the scene with it, and inferior titles which are incorrectly exposed and which display the rough pencilling as well as the proper lettering. If this reader will send us some details of his titling methods we shall be pleased to give him advice on the subject. In any case, the end title should be reshot.

On the other hand, the exposures throughout the film are almost uniformly excellent (although there are one or two fallings from grace) and there are several other commendable points. For example, we are shown some deck games, but not too many, while the cameraman has not forgotten a picture of the crew washing down the decks. There are one or two shots taken from a moving car, but they are kept merely incidental.

When a waterfall is seen, the practical as well as the beautiful aspects of it are portrayed. There are a number of close-ups of local types, including some reindeer with their owners, and there are records of every kind of transport encountered. Some shots taken from a pony and trap really offend—they are wobbling in excelsis.

We have awarded an *Amateur Cine World Leader* for this interesting little reel.

ARCADIA. By G. N. FENWICK. (16 mm.)

The author describes this film as "an attempt to make an ordinary summer holiday interesting to others," and he has made this attempt by injecting into a series of holiday shots a story of a rejected suitor, his retirement

(Continued on next page)

HOLIDAYS *Described* in CINE PICTURES

to the country, his stay on the farm, and his hectic wooing of the woman who owns and runs the picturesquely named "Rhododendron Farm."

Unfortunately, the handling of the story is much less capable than the taking of the picture, and the drama sticks out from the holiday record like a red patch on a pair of blue trousers. This is largely due to the fact that most of the shots were taken without any reference to a story and were then jockeyed into position, and that the story is principally told in a series of such naive titles as "I have been crossed in love," which the hero blandly says to his butler, and "Mr. S. who wants to marry my aunty," enunciated by a child of 8 or so.

As for the hero, a pertinent question would be "Where's George. . . ." For most of the time we imagine he was behind the camera. In one sequence, however, he is most active, for he rushes all the way to town to get his cheque-book to "clear the mortgage on Rhododendron Farm," gets his face slapped for his pains, whereupon he solaces himself with an ounce of shag. Then there is a somewhat unconvincing kidnapping scene, in which the "unwilling" girl walks quite happily into a car and up the churchyard path. Incidentally, one car sequence ends with a shot of gravestones—is this symbolic?

Excellent Evening Effects.

Nevertheless, this film is a very valiant attempt with some commendable features. Some excellent evening effects are obtained by blue toning, there are really luscious clouds behind the bathers in some beach shots, and the photography generally is really good. Pictures of farm-yard denizens, haymaking, cliffs and seashore are excellent, while the opening title showing a book opening is creditable and workmanlike.

We would suggest one cut. A small boy on the beach

looks up into the sky and points—and we are shown the entire Hendon Air Pageant. This strains credulity beyond breaking point, apart from the fact that the two lots of sky and clouds do not match in the smallest degree. We suggest the excision of this aerial sequence, which makes an excellent little film by itself.

Apart from the story the film is technically very good indeed. We hope to see more of the author's productions. He is well on the right road.

CHASING THE SUN IN OCTOBER.

By J. RENWICK. (9.5 mm).

This film reached us on a super-reel, for which it is too big. It would fit much more comfortably on a Paillard 400 ft. 9.5 mm. reel, which, while being no bigger in outer circumference, has a smaller core than a Pathe super reel.

This is a series of impressions of interesting and important places on the South Coast, such as Bournemouth, Wimborne Minster, Christchurch, and many other beauty spots which can be reached using Bournemouth as a centre. The places were well seen, the shots adequate in length without being too long, and the composition commendable. But a steadier hand was sometimes needed with the camera, and here and there panoramas were a little on the fast side, while titles were too short in places to read in comfort. The exposure was consistent, and the sunset shots make a good ending to the film which, while not being outstanding, is a good workmanlike job. We have awarded it an *Amateur Cine World Leader*.

The points to be criticised are the processing, which is definitely bad in parts, the halation which appears in some shots due to taking too direct into the light, and the lack of a "thread" of some kind to bind the film together, for the present order of shots appears to be haphazard. The film could with advantage be arranged either geographically or chronologically. We suspect that the latter arrangement has been followed, but we are not told so, and the film is very jumpy geographically. The alternative arrangement would be to use a map and make a circular tour from place to place, re-arranging the sequences to conform to this, and showing the relation of place to place by a shot of the map at the beginning of each sequence.

Captain W. A. Worsley, I.A.C. (Hovingham Hall) gave a cinematograph entertainment at the Hovingham Village Hall recently. The proceeds were in aid of the Hovingham Football Club. Some of the films were the work of Captain Worsley, an enthusiastic cinematographer.

Children at the sea-side make ideal cine subjects provided you "shoot" them when, intent on some game or pursuit, they are unaware of the camera.



Amateur Film Plays

We invite amateur cine societies to send us their latest productions for review in these columns. An animated Leader will be awarded for films that reach a certain standard of merit.

TRAWLER MISSING. PART 1. INDEPENDENT FILM STUDIOS, HULL. (16 mm.)

Only half of the film was submitted, although the spool appeared to contain a complete story. Here we have good photography, and the titles are most ingenious, and well done. There are also some excellent cinematic shots, as for example, one view along the top of a bar, on which stand five glasses of beer, which are taken away one by one.

The story is of the chief mate of a trawler, his wife and a friend of the husband. The trawler is seen coming in, and the wife greets the husband. They go home to tea (Here the angles are handled very well, with imagination allied to restraint). The friend comes in. The various relationships are established by a meaning glance which passes from friend to wife behind the husband's back, and the various pictures of dart playing, and convivial scenes in a local bar in which husband and friend appear.

Story With an Intriguing Twist.

Next morning the trawler pulls out to sea again. While the wife watches the ship into the distance the friend comes and stands familiarly beside her. A storm, and the trawler is reported lost, the chief mate drowned. A good note is struck here by the use of a genuine newspaper report. But the mate is found, and returns home to discover his wife in the other man's arms.

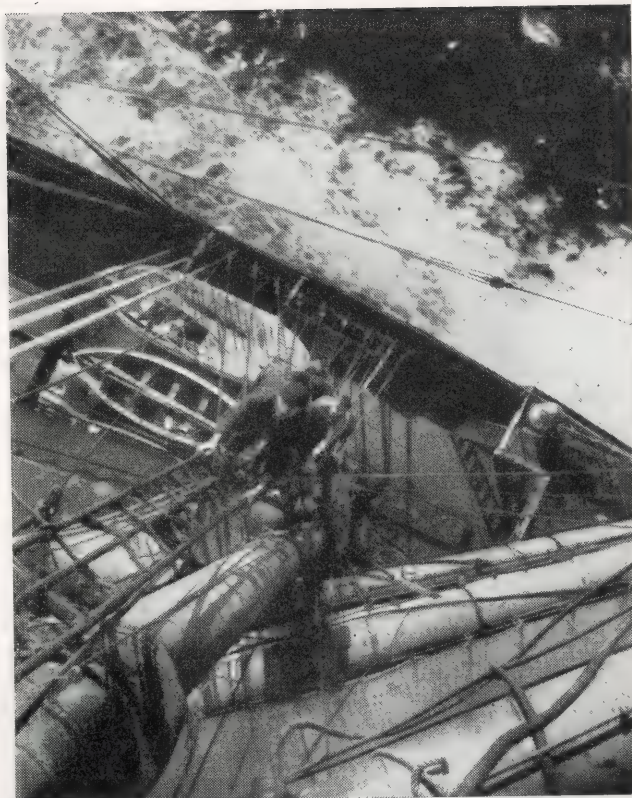
Here the story takes an intriguing twist, for a fierce fight results in the death of the husband. Then the villain goes out into the night, torn with remorse, followed by the memory of the husband's shuffling feet, until finally he commits suicide.

Here is a real human story, told in a human way. The characters are well observed, and are convincing probably because the actors are portraying types familiar to them and of their own age.

Clever Suicide Scene.

But the "remorse" sequence, although a fine attempt, is not quite successful. The transition from fight to remorse is weak, and we suggest that the makers of the film put it aside for six months and then view it again with a fresh eye with a view to remaking this sequence. The film is worth the trouble. Getting a "fresh eye" in this way will show them the absence of many minutiae, the addition of which will immeasurably improve the picture.

One which I will mention as an indication is a particu-



A striking shot from "A Symphony of the Sea," directed by Geoffrey Barkas. This, like "The Changing Year" and "King's English" (produced by Miss Mary Field, who on another page describes her experiences in making them) is a British Instructional Film production.

larly clever suicide scene. We are shown a pier going down to the water, with a man walking down it. He walks faster than the panoraming camera, and walks out of the screen. By the time the camera has panned to the end of the pier there is nothing there. A clever idea, but a bit too clever.

I was puzzled myself the first time I saw it, and so were several other people to whom it was shown. An additional downward shot to the water immediately after a hefty chunk of rock had been dropped in would give a final picture which would be unmistakable without taking from the drama of the sequence.

We cannot award a Leader for part of a film, but we should be interested to see the second reel, when the question of a Leader could be further considered.

PETER'S LEGACY. By BLACKHEATH FILM CLUB. (9.5 mm.)

A light hearted attempt at a comedy film, but which is too light hearted to be successful. The making of a comedy is one of the most difficult tasks which faces the film maker, and the only way to be successful is to be intensely serious about it. In the present instance the continuity is bad, and the timing is poor, and there are a number of improbabilities which are not comedy improbabilities, but just improbabilities. Drastic editing and cutting would improve the film a great deal.

When the film opens there is a reading of a will and

(Continued on page 131)

Vitacolour system is scarcely a practical proposition, but the prize-winning film was nevertheless a great achievement.

One of the simplest colour processes so far as the amateur is concerned is the "Kodacolor" which reproduces in natural colours pictures taken with the cine camera. If you examine a strip of "Kodacolor" film you will find that it is black and white and there is nothing to distinguish it from ordinary film except that at the back of it there is a myriad of small embossed ridges, which in practice act as the means of recording and reproducing in colours. The film is used in both camera and projection with the emulsion side *away from the lens* and the embossed side nearest the lens, so that the light from the lens strikes the back of the film first.

The "Kodacolor" System.

The Kodacolor system depends primarily on the fact that red, green and blue-violet light together make white and hence *any* colour can be produced by blending these colours in the correct proportions. A special tri-coloured filter must be fitted to the camera when taking pictures in "Kodacolor" and owing to the density of this filter the camera must be fitted with an $f/1.9$ lens.

The small ridges on the film to which reference has already been made act as a series of small lenses which

CAPTURING COLOUR

IN CINE FILMS

(Continued from page 114)

transmit the light on to the emulsion after the light has been filtered by the tricolour filter and focussed (as in all cameras) by the main lens. These small lens

elements, of which there are 559 to the square inch, throw the light on to the sensitive emulsion as a series of parallel lines, each of which represents a portion of light which has passed through one segment of the filter.

Hence, if we are going to film someone wearing a blue hat and red dress and holding a newspaper the reflected light from the hat will pass only through the blue segment of the filter on to the film. Similarly, the red light from the dress will make an impression on the film emulsion after it has passed through the red section of the colour filter; the newspaper, however, will be recorded on an entirely different system, for each segment of the filter will gather a certain amount of reflected light from it since the white colour of the paper is composed of a portion of red, blue and green light and it will be recorded on the film as three parallel lines with each tiny lens.

After Processing.

When the "Kodacolor" film has been processed it will appear as an ordinary black and white positive (and can be printed as such), yet under the microscope it will be found that a series of elongated lines are apparent on the emulsion side of the film. Thus in the subject referred to above, the newspaper will appear on the print as a series of three transparent lines which are the photographic images of the light passed by the red, blue and green portions of the filter; while the blue hat will be composed of one line photographed by the light transmitted by the blue section of the colour filter. Similarly with the other colours.

Any intermediary colours will be produced as a combination of either two or three of the foregoing and will vary in density with the shades of the original. When "Kodacolor" film is projected a filter very similar to that used on the camera for taking pictures is affixed to the projector and the picture is built up in natural colours on the screen. The film is 'backed' like all modern films with anti-halo backing but this disappears during development.

Colour on 9.5 mm. Stock?

The "Kodacolor" process, unfortunately, does not allow of copies of the film being taken and it is only for this reason that an otherwise excellent colour arrangement has not been adopted in the professional field. A similar film to the "Kodacolor" is the "Agfa-color" film, which works on the same system and produces similar results.

In the 9.5mm. and 8mm. field no colour system has yet been evolved and there is a definite market for some manufacturer or individual who can produce a colour arrangement for this size of stock. Whatever it may be let us hope there will be no necessity for extra fast lens and special filters and that it will be sold at a reasonable price.

Details of the new Spicer-Dufay colour system will be found on page 111. This system, one of the simplest yet, does not involve the use of heavy density filters or fast lenses.

A shot of this kind would look particularly effective through the blue section of a colour wheel.



By
Jean
Straker

Technical Features of the JUNE RELEASES

A PROFESSIONAL film is one of the most deceptive products of commercial art; close inspection of a painting will reveal the thumb marks and other tricks the artist has used to gain effect; there is rarely any mystery as to how a still photograph is taken, while touching-up is hardly ever so unnoticeable as to be completely deceptive.

Don't Always Believe Your Eyes!

But a film is different; a scene is flashed past one's eyes with only time to record an impression. It is cut about, mixed and dissolved, leaving the viewer only to grasp the message it conveys, with the means of conveying scarcely defined. Even the quickest eyesight cannot keep pace; so when you see a film with splendid settings, battle scenes with smoke and lights, sinking battleships, tumbling houses, crowds of people, or any other shot that would require a mint of money to create, just don't believe your eyes. It is all part of the "kidding" that has made films what they are, while in many cases the actual cost of production of the impressive scenes has been far less than a day's pay-check of the star.

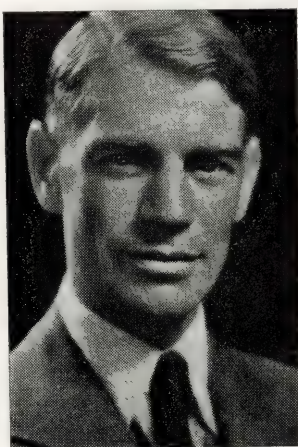
Wander along and see *Meet the Baron* if you wish to learn how a little clever montage and some library shots can deceive a nation! The occasion in the film is the arrival of Baron Munchausen, America's ace storyteller, in New York from a jungle expedition. For this sequence the editors have amassed shots of soldiers marching, civic pageantry, political processions, airplane squadrons, airships and every other topical film showing crowds of people into one gigantic whole, cutting in, here and there, the Baron himself, and other people necessary to the story.

"Pure Hooey."

The whole thing, naturally, is pure hooey, but it is honestly one of the most remarkable welcomes I have ever seen on the screen, and it must have cost the producers less than any other sequence in the film. So then, if your amateur production can do with a little snap, some crowds or other scenes impossible to produce, do not get over it with a dialogue or sub-title reference. Just run around to some of the people who sell library film, do a little clever editing and you will have a picture which can be as impressive as any studio made production.

Released with *Meet the Baron* is *Emperor Jones*, a film no amateur should miss. It is a one man film—

Production still from Lubitsch's "Design for Living" (based on the play by Noel Coward) released this month. It stars Miriam Hopkins and Gary Cooper, who are seen in this photograph.



B. James Whale, famous for his production of "Frankenstein," is represented in this month's releases by a film in a very different vein, "By Candlelight."

like the Mae West product—a vehicle for Paul Robeson alone and gives one an entirely new conception of what the screen can do. For nearly a third of the film Robeson is alone, talking to no one

but himself; it shows soliloquy need not be foreign to cinematic art; it shows how the most difficult of the emotions to portray with conviction—fear—can make motion picture material of the first quality. If you are planning to make a picture while on holiday this summer, see *For Love of You* and *Girl Without a Room*. Both are nice pleasant comedies, the former made by an English unit on location out in Venice, the latter a Hollywood production with the scene supposed to be set in Paris. It is well to notice how the social customs of the two towns, Venice and Paris, have been seen in a humorous light by the director, and so, how around apparently nothing, a film has been built.

The amateur cinematographer can follow suit. His unit can go off on holiday together to Wales, or Scotland, or even abroad, and shoot the exterior sequences for a similar film, returning to do the interior stuff in the

(Continued on next page)

FILMS *for* Your GO-AND-SEE LIST (Contd. from previous page)

regular studio. The story need not be definitely fixed beforehand, but could tell of the adventure of a visitor to the place. There is a wealth of material in every city in the world for such a film.



A striking scene from "The Emperor Jones" in which Paul Robeson repeats the success he made in the play of the same name.

Societies who have sound apparatus and feel they would like to re-make some of their earlier silents as talkies, should have a peep at *The Thundering Herd*. Paramount originally made this, with Jack Holt in the

leading role, as a silent. Recently they decided to re-make it as a talkie and very wisely they avoided shooting any more than was necessary for the new film. Randolph Scott, playing lead, with his newly grown moustache, looks remarkably like Holt, so original long shots of the latter are now used as long shots of the former while the actual herd sequences, with little doctoring, saved tremendous time and money. Remember talkie film runs a third faster than silent when you see the picture and you will have no difficulty in recognising new and old shots.

The Lubitsch film, *Design for Living*, should be on every amateur's "go and see" list. Lubitsch's direction is a lesson to all students of the cinema. He builds up his film with a series of short inter-related episodes, each in itself almost meaningless, but when associated with some other episode, telling a story.

When George's letter arrives from Paris to Tom in London we see Tom reading it, but are not shown the contents. His expression changes and he dictates a reply. This incident, as a unit, means nothing, but when we see Tom's expression changing we associate the letter with the previous happenings in Paris. One episode makes us think of another to get the meaning. That is the subtle direction that is typically Lubitsch.

Again, to study direction, see *By Candlelight* and profit by another's mistakes. The lesson from this film is, do not attempt directing stories which are not in keeping with your temperament. James Whale is the best of directors with his thriller stuff, like *Frankenstein*. He has got that clipped-action-suspense touch which is so essential to a horror film. The theme of *By Candlelight* is the very antonym to horror. It is all about princes and countesses, with polished dialogue and leisured manner.

So notice, then, how conviction flies to the hills with Whale's abrupt direction, how much too quickly everyone talks and moves, how, when the light goes out it is more like a murder episode. This film will tell you better than any article I could write how a mis-cast director can spoil a film.

A Russian-American Effort.

You ought not to miss *Fugitive Lovers*. It is a Russian-American effort at the "omnibus" film; staged on a trans-continental motor-coach, the spirit and speed of the drive has been imbued in the direction. It uses a lot of the tricks the Russian has taught the world. When the motor-coach pulls up, a hand on the brake, and the jerking back of a single passenger, with the expression on his face, tells the story much better—and more cheaply, too—than the early Hollywood method of getting a car and making it skid to rest in front of the cameras.

The Way of the Wild may interest you if you are planning a sound travelogue. It is not a brilliant film, but succeeds because of the spirit of the commentary.

ATTRACTIVE FEATURES OF

NEW CAMERA (Contd. from page 118)

The tubular finder is about $4\frac{1}{2}$ inches long and well placed so that the picture in your frame should correspond with the view you see through the tube (a point not always borne in mind by camera makers when fixing their viewfinders.) Now for some of its resources:

It has speeds of 8, 16, 24 and 64 frames per second and changing from one to another is rapid and smooth; after you set your stop to suit the normal 16-per-second speed, with the indicator set for 16-per-second, any change of speed, either to 8 or 24 or 64, automatically alters the stop to suit the new speed—a very ingenious little device this, free from awkward complications and yet a safeguard against forgetfulness; single frames can be exposed by a turn of the handle. There is a reflecting viewfinder as well as the eye-level tubular finder; the gate is removable for cleaning; A Leitz range finder, clipped on the top of the camera, is supplied as an integral part of the outfit. (You need a rangefinder if you use F1.5 for close-ups). It has a depth-of-field scale, showing you what is in focus at varying distances with various diaphragm openings. (This is a concession to the really methodical worker, of course, but at times it is useful to any worker.) The camera, with case, costs £60.

The Coming Hobby

for AMATEUR CINEMATOGRAPHERS

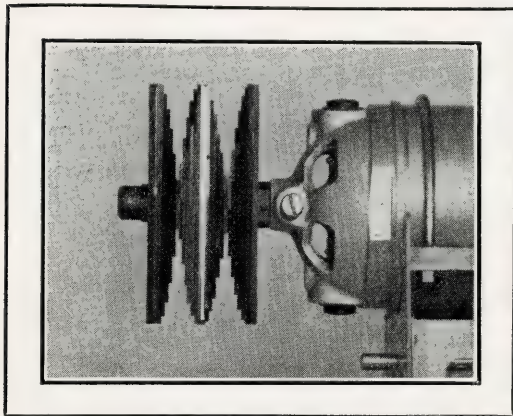
IT was explained last month that only the phenomenon known as "persistence of vision" makes television possible. A picture is examined or scanned in a series of strips or lines and the change of light and shade along each line transmitted as a continuously varying signal. Thanks to Nature, which seems to have foreseen the cinema and television, the beginning of the first line, as viewed at the receiving end, is still lingering in the eye when the end of the last line is reached.

B.B.C. Transmissions.

The present television transmissions of the B.B.C. divide the picture into 30 lines and the received image is therefore rather crude. About 120 or 180 lines are necessary to give detail as good as a film. This will be appreciated if you compare the "fine screen" illustrations in this magazine with the "coarse screen" illustrations in a penny newspaper, in which the dots are much fewer. A 30-line television image is like a newspaper picture but very much coarser still.

Unfortunately, though the B.B.C., the Baird group and other organisations are conducting experimental transmissions with 120 and 180 lines, they are hardly available to the public. For one thing, they are on the ultra-short wavelength of 6 or 7 metres, all other wave bands being much too crowded and very, very few people have the receivers or the skill to work on this wavelength. Secondly, these short wavelengths have a range more or less limited to the optical range, that is to say, to a few miles.

Meanwhile, the B.B.C., on the ground that it would be wrong to encourage people to build receivers for what may soon become an obsolete system, has cut down its 30 line transmissions to two half hours a week, one on Tuesday morning, one on Friday evening. That means only one half hour for people who work during the day.



The Te-Ka-De 30-line mirror screw mounted on its motor. (Courtesy of the Radio Reconstruction Co.)

The 30-line transmissions may continue for some time yet, but it does appear that they have no permanent future. At the same time television has definitely reached the stage



1. Types of Receivers Now Available

By

where it is a fascinating subject for the experimenter and yielding very interesting results.

P. R. LESLIE

M.A.

It can be thoroughly recommended as a hobby here and now, but it would seem desirable, when setting up a 30-line receiver, to follow an inexpensive method which will not necessitate the scrapping of expensive apparatus, or one which can be adapted for more lines.

What are the types of receiver available? First, both in low cost and in chronological order of development is the perforated disc. This has 30 holes, each of $1/30$ th of the width of the picture, arranged round the edge spirally so that each hole is nearer to the centre by the width of the hole. The disc is used in conjunction with a gas-filled lamp, such as a neon lamp, which glows bright or dim in accordance with the change of light and shade on the original picture.

Now when the disc makes one rotation past the lamp the 30 holes will map out 30 lines parallel to each other—slightly curved, but that is of little importance—which will build up the complete image. The image seen is very small and it is customary to enlarge it for observation by means of a lens. Magnification cannot be carried very far, as the light is naturally dispersed and the illumination of the picture, never very good

THE PHOTOGRAPH ABOVE

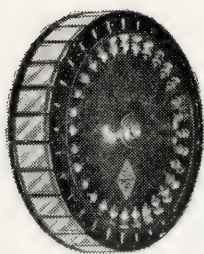
Television reception at the recent general meeting of the Baird group. For this demonstration a special large cathode ray tube was used.

(Continued on next page)

Television Apparatus for the

Home Constructor

(Continued from the previous page)



The Baird mirror drum; the mirrors are fixed by

means of a milled surface on the aluminium casting.

part of 200 volts before it will glow.

These kits are not provided with automatic synchronisation, so that constant hand control is necessary to keep the scanning of the picture in step with that of the transmitter. Synchronising gear costs another pound or two. With the disc receiver one can use an ordinary "beehive" neon lamp (e.g., the Osglim, 3s. 1d.), but much better results are given by a lamp with a flat glowing plate, price 25s.

Types of Scanners.

The next type of scanner is the lensed disc, which is similar, but the holes of the disc are provided with small lenses, so that the image is projected on a ground glass screen and not viewed by looking directly at the lamp through the holes. The costs are slightly greater on account of the lenses and because a different sort of lamp, giving not a dispersed glow but a concentrated point of light, is required. This is called a crater-point lamp. A good example costs about 50s. and it requires a rather more powerful set to operate it. The output of the usual mains set is sufficient.

A slightly more elaborate scanner is the mirror screw, consisting of 30 strips of metal each with one mirror edge threaded on a spindle and arranged radially like the thread of a woodscrew. The light from the glow lamp is reflected by the mirror edges on to a screen and as each edge comes into the right position to reflect it, it lays down a strip of the picture on the screen. Mirror screw receivers are usually worked with a mercury vapour lamp giving a sharp line of light. Such a lamp must be fed by a super-power valve operating at a high voltage. A typical lamp costs 35s. A mirror screw for constructors costs about 37s. 6d. compared with 12s. 6d. for a simple disc.

The only other mechanical scanner which need be described is the mirror drum, which consists of 30 small flat mirrors arranged round the circumference of a drum

with a neon lamp, becomes too poor.

Kits of parts for making a disc receiver can be bought for £5 or £6 and very fair results are obtainable by connecting one of these to an ordinary mains-driven set. If the set is battery operated an extra H.T. battery is necessary as the neon lamp requires the best

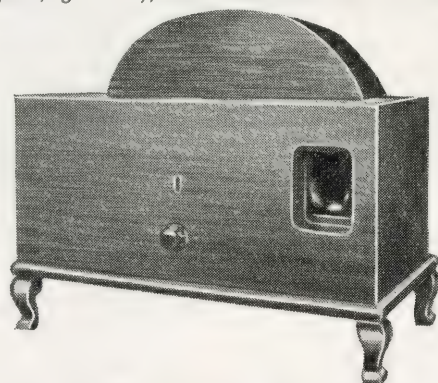
each one tilted at a slightly different angle so that it scans a different strip of the picture. A complete drum assembled costs 70s. and is used with a crater point lamp, so that cost is considerably up in this method.

The Baird mirror drum kit for home assembly costs about £20. This, however, includes a more expensive form of light source. Here the light comes from an ordinary filament lamp and is modulated when passing through a Kerr cell (a system of prisms electrically controlled by the television signals). This system gives a very well lit picture, but a very powerful output stage is necessary in the wireless set. About twice the power of a normal mains set is called for.

Lastly we come to the cathode ray tube, the only non-mechanical scanner yet available to the experimenter.

It is a form of valve with the top end of the glass bulb flattened and painted to form a screen. On the screen the image is picked out by a beam of electrons which is deflected across the screen electro-magnetically so as to form 30 or any other number of lines. Although a high voltage is needed to operate the tube, it can be obtained from very small dry batteries. The power necessary is quite moderate. A cathode ray receiver can be built for about £20. The tube alone costs 6 gns.

It should be emphasised that while television is bound to be strange at first even to experienced wireless "fans," the construction of any of these receivers is well within the ability of any handyman with scientific leanings. Further details on the different systems will be given in future numbers.



A disc-type television receiver, showing the lens to enlarge the image. The knob is for controlling the synchronisation. This receiver is connected to the wireless receiver in place of the loudspeaker.

Wide public interest has been aroused in the subject of Television, and now that the Government is setting up a committee of enquiry, it is to be hoped that before long there will be available abundant opportunity—adequate broadcasts and effective apparatus—for enthusiasts to exploit this fascinating branch of radio science. (Illustrations on this page by courtesy of Peto Scott, Ltd.)

IF YOU ARE MAKING A FILM PLAY...

If you are making a murder story see *Scotland Yard Mystery*. It is typical of the technique of the late Du Maurier brought to the theatre and film—a naturalistic method that has been so widely copied.

Girl of My Dreams will be worth seeing if you are planning a school film; *Red Ensign* for an industrial story. To study lightness in direction see *Hold that Girl*, *Sitting Pretty*, *Ever Since Eve*, *Bottoms Up*. For dialogue see: *Lady Killer*, *Women in His Life*, *Councillor at Law*. Suspense values: *Midnight*, *Sleepers East*. For humour: *Oh! What a Duchess*, *His Double Life*. Story value: *Two Minutes Silence*, *Song of the Plough*, *The Silver Spoon*. All of these films are generally released this month.

Linking Up Amateur Film and Dramatic Societies

(Continued from page 119)

claims of the stage are the less exacting, but that the scope for expression is broader and there is greater encouragement for vivid interpretation. On the stage an actor builds up his own character, but on the screen this is so much more the responsibility of the director. Freedom in the early stages of growth is the surest means of achieving a finely proportioned maturity and the stage cares far more for artistic growing pains than does the restraining influence of the screen.

A living audience, too, can strengthen the actor's ability by a certain process of refinement. It teaches him to economise in artifice and this economy is such an important factor in screen acting where the most perfect portrayal is conveyed by the minimum of apparent effort. A sensitive actor will quickly learn from his audience what is spurious in his art. It can be argued, of course, that an actor has endless opportunity for seeing his own faults on the screen, but self-criticism is far less sure than the responsive criticism of an audience.

From the foregoing argument I hope it is clear that I would definitely advise amateur cine companies to work alongside amateur dramatic societies, or at least to give opportunity for acquiring stage experience within their own organisations. I feel also that perhaps in my effort to define the stage as the original source from which I

personally have derived so much guidance in screen work, I may have been a little misleading.

For instance, I do not in any way mean to suggest that the stage can be taken as the nursery-ground for would-be screen actors; but I have tried to point out how much the screen, at least from the point of view of the actor of to-day, relies upon the stage. Yet in spite of this dependence, the two media definitely preserve their separate techniques and the actor in either field will naturally benefit greatly by recognising these two techniques and studying them side by side.

Practical advice to amateur cinematographers on linking up with amateur dramatic societies will be given next month.



Production still from "Unmarried Men," Norwich Amateur Film Society movie. Their "1934 News Pictorial of Local Events" is now taking shape.

An APPEAL for SPARE FILMS

The British Film Institute writes that it has received a request on behalf of an Education Officer who is home on leave and who returns to his station in Kenya shortly. He is in charge of a school there and has bought at his own expense a 16mm. projector and a few simple reels for showing to his pupils, but now finds himself unable to purchase further films at a price which he can afford. An appeal is now issued to amateur cinematographers to help by giving him some of the subjects with which they have finished. Write Sec., 4, Gt. Russell St., W.C.1.

"Peter's Legacy" . . . An Amateur Film Play (Continued from page 125)

the hero is faced with the prospect of marrying in an impossibly short time to secure a fortune. His fiancée will not marry him for money alone; he must prove his love. Now here we should start to get a feeling of urgency, but somehow it never matures in spite of a bandit snatch raid (in which the bandits comfortably ensconce themselves in the car with much deliberation before driving off), a sequence in which the hero is tied to a tree, a panic by the girl, a rescue, and a final wedding just in time. The funniest thing in the film is a comedy cop who cycles to the rescue, and keeps on seriously cycling all through the film.

But some of the devices in the film are really crude. As an example, the hero, when forced to drive the crooks away in his car because they have not one of their own (I ask, you, smash and grabbers without a car?) drops squares of card bearing his name on the road to make a

trail. The pursuing girl, coming along some time after, stops immediately she sees the first of these. Would you, if you were consumed with anxiety as she is supposed to be, stop to examine some ordinary piece of square card seen on the road, particularly if you were driving quickly? Now a few moments thought on the part of the scenarist, or producer, would have avoided this pit-fall. Suppose, for instance, the hero for some queer reason used orange cards (the sort of thing that would be permissible in a wild farce), you could get a bit of fun establishing the fact, and the distinctive colour would justify the heroine stopping after she had noticed one or two on the road.

It is an undoubted fact that the scenario is the weakest part of nearly all amateur films. This is but one more example of the fact. The photographic standard is moderately good.

What the SOCIETIES are Doing

¶ The wider their functions and activities become known the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite secretaries and publicity managers to help us disseminate news and views by sending us monthly reports on the activities of their clubs. Reports for the July issue should reach us not later than May 25th. Stills are also welcomed.

ARISTOS AMATEUR PHOTOPLAY PRODUCTIONS

This society is warming up on the last lap of "Mandeville's Choice," which, by the way, has had its title altered to "His Only Chance," due to the fact that Director Harry Taylor seems to like the latter best for publicity purposes.

"Running through our latest rush shots," writes the president, L. G. Cresswell, "we find an appreciable improvement with our technique. Our cameraman, when lined up to do his work on the above production, found vantage points for superb camera angles and consequently he let loose his imagination. Only recently we found him taking a love scene from a very high point, almost up in the "Gods," as one might state. He does not mean to shoot this kind of scene in the usual way, as is typical of the professional screen.

Another example of his keen work was also shown a little time back, when our leading lady is shown telephoning on a matter of life and death. To make this more impressive and to bring out the note of dramatic force, he shot her from a floor angle, following this with a little high spot of angles which even surprised the director.

The next production which is scheduled to go on the floor after "His Only Chance" is described as something entirely new in amateur film production. The title given to this new script is "Semper Fidelis" (Always Faithful) and we believe from what can be gathered from the scenario writer that the leading lady is dressed in long organdie dresses with large picture hats and sobs her way to the heart of the hero. Most likely the cameraman when he hears about this will be searching the countryside for blossom scenes or cursing the author of the story. To be quite serious over the matter it is a picture that will stand on its merit for the back sets and its acting alone.

The story opens in the year 1900 and leads up to the present day, passing through the years of the Great War, where the hero has both his legs smashed. The climax is reached when he realises that to be an invalid and dependent all his life on the girl he loves tortures his mind. It should be

mentioned that the society will require two child actors for the opening scene. Hon. Secretary: Miss M. Sheldrake, 14, Jocelyn Road, Richmond, Surrey.

BARNESLEY & DISTRICT A.C.C.

A very successful meeting was held some weeks ago in the studio of Messrs. G. H. Denton, Ltd. (by kind invitation), Mr. Denton giving a most enjoyable programme of films. These included screen visits to the country of origin of BP petrol and to Port Sunlight, the home of Lever Bros. Ltd. He also showed a film of a wedding taken by himself over 12 years ago.

The club has now decided definitely to enter production and will start in the near future on the "Industries of Barnesley," a happy choice of subject.

BLACKHEATH FILM CLUB

Since our last report membership of this go-ahead club has further increased to 95 and the interest shown by local enthusiasts (and their families) is very gratifying. "Auntie," their first production, is now in full swing and some excellent rushes have already been seen by the privileged few. The technical staff are now getting accustomed to their particular jobs and are doing their work with praiseworthy efficiency.

A trailer of this production was shown at the society's third projection meeting recently. These projection meetings are getting very popular, over 100 people being present at the last one, when "Metropolis" and a local news reel, among other items, were shown. "When 'Auntie' is ready for screening," writes the hon. sec., Mrs. Barbara H. Vale, "it looks as though we shall be able to run for a week." The next projection night is fixed for May 29th.



Shooting a scene from "The Man of London," Wimbledon C.C. film. Left to right, J. Nunn, director; C. W. Watkins, camera; Miss N. Bealby, continuity; T. Stewart, electrician.

BRONDESBURY CINE SOCIETY

At a recent meeting it was decided to disband the Brondesbury Cine Society for various reasons.

As B. Ludin (of whose work in connection with the society *Amateur Cine World* is warmly appreciative) intimated that he would form a new club, it was decided to offer him the name of the Brondesbury Cine Society, which he said he was pleased to accept. He was also given two films, "All is not

Gold" and the newly finished 700ft. production "B." It was further announced that the film "Two Candles," now in production, would be continued.

The new club will carry on at the old studio in Kensal Rise, where there is a very finely equipped studio with lighting up to 70,000 c.p., a comfortable social room and a projection theatre seating about 80 people comfortably; but its membership will be strictly limited to real enthusiasts.

It was decided at the recent inaugural meeting that the membership should be limited to about 25, and only people really enthusiastic about cinematography should be admitted. The financial situation was discussed at some length and it was decided that an entrance fee of two guineas should be charged and the subscription should be two guineas, half price for ladies, both these sums payable in advance. Membership has started with twelve.

Anyone who is interested can obtain full particulars by applying to B. Ludin, 134, High Street, Notting Hill Gate, W.11. or at the studio any Friday evening, although two meetings will be arranged per week and members will also have the use of the studio and lighting at any time.

CAMBRIDGE AND DISTRICT P.C. CINE GROUP

"The Cambridge Daily News" publishes a very enthusiastic report (sent us by the Hon. Sec., Arnold Darlington, of 55, Montagu Road, Cambridge) of a recent projection evening held by this club. Six of the productions screened were the work of members. The programme commenced with a film of Cambridge (on 9.5mm. stock) by Eric J. Twinn.

Then came "Glorious North Devon" (E. F. Watson), followed by the eagerly-awaited "Delirium." This is the first joint effort of the society and is an attempt to symbolise the condition of mind of a man in regaining consciousness after being chloroformed. It was very enthusiastically received.

SUCCESSFUL SHOWS of Amateur Films

and must be counted a definite success. "Every inch of it," runs the report, "was a tribute to the ingenuity of the director and his assistants in obtaining many remarkable cinematic effects."

Mr. Darlington's nature film, "Some Animal Types," notable for the manner in which a number of seemingly unconnected shots had been moulded into a coherent whole, "Ski-ing" (very good photography in this), an "interest" reel by the president, E. Bush, of local views, a film of last year's Royal Agricultural Show at Derby and a film depicting the work accomplished by the Ouse Drainage Board, completed a highly successful programme.

CINEMOUNT PRODUCTIONS

We are glad to announce the formation of a new society—Cinemount Productions. For the present it will be exclusively a "young blood" society, all the members being under 21. At a projection meeting held recently two amateur films, together with professional films, were shown.

The two amateur efforts were pictures of a school rugby match and a cross-country race. Both were, on the whole, very successful, although in the first the shortness of the film, precluded any serious attempt at continuity. In the taking of this, writes L. Mundy, one of the organisers of the club, "a singular thing occurred. An excellent head and shoulder portrait of the captains was procured, although the portrait lens was omitted.

D. Dobbin, another member, has installed at his house, which is at present the headquarters of the club, a sound-on-disc

films will be done on the metal disc principle with Fayetone apparatus and it is hoped to start experiments with this shortly. Quality and not volume will be aimed at.

All enquiries up to July 28th should be sent to P. Dobbin, at Mount St. Mary's College, Sprinkhill, Sheffield. We hope other schools will follow this lead.

DERBY AND DISTRICT CINE SOCIETY

Fortnightly meetings of the society have been held regularly at their headquarters, the Unity Hall, Babington Lane, Derby, every alternate Thursday, "and we say without exaggeration," writes the Hon. Secretary, Miss P. L. Smallwood, "that they have been most interesting and sometimes very amusing."

Five stories were entered for their competition; the one entitled "A Run for Her Money" was chosen after a great deal of discussion. We congratulate Mrs. H. S. Cooke on being the winner and we hope she will continue to be of assistance to the club in this direction. The scenario was prepared by H. S. Cooke, who has been appointed cameraman and co-director. J. E. Dobson will be the director and B. Harrison the assistant cameraman. The leading titles have been entrusted to P. A. Bowler, who has designed the society monogram which will precede the leading titles on all films produced. By the time these notes appear actual production should be well under way.

Several projection nights have been held during which members' films have been shown and discussed, among these being a four reeler entitled "Behind that Smile," directed by H. A. V. Bulleid. This proved



The society is hoping to make at least two films this year so requests members to send in more stories as soon as possible so those who are not taking part in the present production may not lose interest during their inactivity.

The qualification for a hearty welcome to meetings is ENTHUSIASM and all readers who desire to join the society should communicate with the hon. sec., Miss P. L. Smallwood, or call and see her personally at 4, Mill Hill Road, Derby.

GOLDERS GREEN & HENDON RADIO SCIENTIFIC SOCIETY

The organisers of the newly formed Cine Section have been much encouraged by the many enquiries which have come to hand as a result of the publication of the previous report.

Hampstead Art Galleries was very well attended. Both 9.5mm. and 16mm. films were shown, these ranging from beginners efforts to fully edited work, all of which was much appreciated. An added attraction to the programme was the musical accompaniment provided by the Radio Section's amplifier coupled to a Piezo Electric and a 14-inch Slehurst M/C Loud Speaker, the reproduction being of an exceptionally high order.

On the 1st May a pioneer in amateur cinematography, George H. Sewell, F.A.C.I., gave a most instructive talk on "Some Considerations for the Amateur Cine Society," accompanied by some extremely interesting films.

(Continued on next page)



home talkie outfit, part of which was constructed by two members. It works a Blue Spot m.c. speaker through a high-powered amplifier. Recording for club

NOTES and NEWS from the Cine Clubs

Fixtures arranged for the near future include: May 24th—First time in N.W. London, demonstration of the new Pathe 17½mm. S.O.F. Home Talkie apparatus. May 27th—Direction Finding Competition for Radio Section, Camera Ramble for Cine Section, meeting for tea at Chipperfield.

All enquiries should be addressed to the Hon. Secretary, Cine Section—S. I. Shoot, 179, West End Lane, N.W.6. Telephone: Maida Vale 7902.

LONDON AMATEUR FILM CLUB

Last month's meetings have all been projection evenings, five films made by various English amateur film societies, all of which were very good productions, being



screened. Two of what had been adjudicated the ten best American amateur films

of 1933 were also shown. These excellent productions were "Telemark," a film of skiing in Switzerland, and "Pipe Dreams," a fine study in shadow work which contained no spoken titles whatever. The club's own film, "Panshine Pansy," has also had its first showing in its completed form, the society being very satisfied with the result. For their programme of industrial films they were indebted to Messrs. Winsor & Newton, Ltd., for the loan of three films, "Colour Paper Work," "Transparent Watercolour" and "Handicrafts."

This very go-ahead club would welcome a few more members and anyone interested should communicate with the Hon. Secretary, Miss M. M. Jasper, 42, Fentiman Road, London, S.W.8. The clubroom is situated at Westminster.

METEOR FILM PRODUCING SOCIETY

Mr. Sinclair Hill, who is ("for my sins," as he puts it himself), President of the B.A.A.C., recently paid a visit to the Picture House, Sauchiehall Street, Glasgow, where

he presented, in a pleasant little ceremony, the two Diplomas won by the Society for their films, "All on a Summer's Day" and "Hair," which won first and second prizes in their respective classes in the recent competition organised in conjunction with the "Sunday Referee."

These two films were screened the following week at a public show given by the cine dealers, Messrs. J. Lizars, Glasgow, the programme being made up by prize-winning films from the I.A.C. Contests of last year. So great was the demand for seats that an overflow meeting, with duplicate projection installation, had to be arranged to accommodate additional patrons. Another dealer, Messrs. Blackadder, used Meteor films at a series of public shows given during the last week of April to demonstrate the potentialities of amateur cinematography.

Production of "The Flies Are Dancing" is proceeding smoothly, with shooting two nights a week, and innumerable conferences of the production staff before and after each shoot. The first rushes proved eminently satisfactory. It is hoped to have the studio shooting finished by the end of May, after which the units will be able to start on the outdoor sequences, one unit being allocated to each character in the film on his or her individual adventures according to the scenario.

NEO FILM CLUB

"Your recent strictures about the lack of amateur film clubs in North London," writes Mr. Bennett Fink, Chairman of the Neo Film Club, "must of necessity arouse from us at least a mild protest. The Neo Film Club has been existent in this locality (the headquarters are at 38, Pembury Road, Clapton, E.5.) for over two years and has endeavoured to provide the opportunity necessary to those people who are cinema-minded. Unfortunately we have been dogged both by ill-luck and lack of capital (perhaps these terms are synonymous) in our attempts at doing any serious work, a number of productions having been commenced, but abandoned owing to principals falling ill or removing from the district and due also to lack of financial support.

"The club has rather a considerable social section, the object being that this should provide funds for the few cine enthusiasts. This section, however, although quite successful on its own, has so far, failed to provide adequate margin for a really serious attempt. Still, in our way we have made a number of short documentary films of rambles, dances, etc., and we hope that the coming summer

will see us producing something worth while.

"We can, however, be justly proud of our experimental work in the amateur field. We have produced several short talkies, using sound on disc, post recording and we are now working on sound on film reproduction. The whole of our recording and amplifying apparatus has been designed and constructed by our sound engineer, Mr. Marcus Games. We are fortunate in having as our president Mr. Victor Saville, through whom a great deal of help has been rendered to the club by the Gaumont British Picture Corporation Ltd."

We are glad to give publicity to the above and hope to receive further reports from Neo. The Hon. Sec. is Miss Ruth Waxman, of "Downside," 94, Downs Park Road, Clapton, E.5.

PORTSMOUTH CINE CLUB

At one of the weekly meetings of the Portsmouth Cine Club, held at 54, Hyde Park Road, recently, an exceedingly interesting demonstration of colour photography was given by Mr. Chandler, a well-known member of the Southampton Camera Club. The illusion of reality brought about by the perfect colour rendering of the films is described as remarkable. Mr. Chandler showed several other films (all of which were of an extremely high standard), including photographs of clouds, usually so difficult to film.

SOUTH LONDON PHOTOGRAPHIC SOCIETY—CINE GROUP

The Group held its first projection night on the 28th March, when their first super reel production was shown. The film was a news-reel of local events, etc., entitled "Cine Views" and was very well received by an appreciative audience, many being particularly interested in the trick titling. However, in spite of the film's enthusiastic reception, members are not by any means satisfied with the results technically and are determined that the next production will be enormously improved.

A time limit had been set for the completion of this film and the whole production was conceived and executed in less than a month, consequently, despite the technicians' disappointment, there is no doubt that for a first production, rushed as it was, the results are very creditable.

STOCKPORT AND DISTRICT CINE CLUB

The Club's first production is now well in hand, the shooting script being almost complete, and the casting committee having practically fixed up all the parts. The film is entitled, "The Fourth Dimension," from a story written by one of their members, Mr. E. Greenwood, and scenario by him in collaboration with Mr. Pearn and the secretary. Membership is satisfactorily on the increase but more members are required on the acting side, especially ladies.

Anyone interested is invited to communicate with the Secretary, S. Dent, at 35, Neston Grove, Adswold, Stockport.

HAROLD B. ABBOTT *on*

The "SENSIBLE" USE of FILTERS

This is the concluding instalment of "Exposure . . . Some More Facts: And Some Facts about Colour Correction" which appeared in the May issue of "Amateur Cine World."

VERY light tone was yielded in the positive, while yellow and green, registering lightly, appeared in the positive as dark tones, quite contrary to the visual luminosities of these colours.

Red, when photographed, appeared as black. It will be apparent also that the yellowish light of late afternoon sun had a considerable retarding effect on these "ordinary" films and called for much longer exposure.

It was not a great while before manufacturers improved their products and produced plates and films coated with an emulsion which they called orthochromatic ("right colour") and which, while still over-sensitive to blues, was nevertheless more sensitive than the "ordinary" emulsion to yellows and greens and gave a better monochromatic representation of these colours.

Colour Correction.

By placing a yellow filter over the lens the blue rays could be "toned down" and the yellows and greens given a chance to "catch up." The deeper the shade of the yellow filter (within limits) the better the correction; but also, of course, the darker the filter the longer the exposure necessary, or (what amounts to the same thing) the wider must the aperture of the lens be opened. For this latter reason filters came to be known as "two-times" (x2) or "four-times" (x4) or some other "-times" according to the proportionate increase of exposure necessary when the filter was placed over the lens.

I have already indicated that limitations of space prevent my pursuing all the ramifications attendant upon a thorough study of light filters and colour correction; but I may mention in passing that, strictly speaking, a filter only operates at its proper efficiency when it is actually "matched" to a particular make or grade of film and further, its factor (number of "-times") is not constant for all conditions of light.

Improved Results.

However, the amateur had better defer worrying much about these points until he approaches the status of an "advanced" worker. Practically any good yellow filter will yield improved results with orthochromatic film and the most useful densities are x2 and x4.

With the introduction of orthochromatic emulsion skies first began to appear, in photographic renderings, with cloud forms (I am ignoring faked clouds); daffodils were grey instead of near-black; and green foliage no longer appeared to be made of jet. But the "ortho" film was still insensitive to red and something had to be done about it.

Something was done—the panchromatic

emulsion was evolved. This is sensitive to all the colours of the spectrum and, used in conjunction with a suitable filter, will render in monochrome the correct luminosity of each colour as perceived by the average human eye.

That is why we now see, on the cinema screen, London's scarlet motor-bus depicted in light grey as it travels along a street in which white buildings are outlined vividly against a darker (probably deep blue) sky—a true tonal rendering and a very beautiful one; but one that was impossible before the days of panchromatic emulsions.

Excellent Results.

Because of their greater sensitivity to yellow, panchromatic (or "pan") films may be used in yellowish light without the corresponding increase of exposure which would be necessary with ortho films.

Although ordinary, ortho and pan emulsions are all still available for "still" photography, only the last two are now used for films intended for exposure in the cine camera and (except, perhaps, in the 9.5mm. size) pan is rapidly ousting ortho. Properly used it is certainly capable of a finer result; but that does not imply that excellent results are not also obtainable on ortho stock: it is



And it's a real one! A happy shot from a film taken by a reader in Northern India.

very largely a question of correct exposure and a sensible use of the filter.

What is "sensible" use of the filter? It necessitates a knowledge of what the filter does and a recognition of the circumstances in which its use is an advantage. I hope I have explained what a filter does: the circumstances in which it may be used to advantage are now to be indicated.

Whenever there is an excess of blue rays as, for example, in seascapes, beach and open scenes in bright weather, or scenes which include a fair amount of sky (particularly if cloud forms are wanted, or white buildings are set against a blue sky), a x3 or x4 filter will improve the photographic rendering. The same may be said when filming vari-coloured subjects such as flower gardens or subjects in which blue shades are prevalent. For the general run of subjects a x2 filter will be found sufficient.

The use of too dark a filter must be guarded against as over-correction may arise and yield a result that is as contrary to visual perception (but in the opposite direction) as would be a photograph made on "ordinary" film.

Broadly speaking, it may be said that a colour screen, or filter, serves no useful purpose when the subject to be photographed is illuminated by yellow light such, for instance, as yellow winter sun or the yellow tinge of a late summer afternoon or early evening.

NEXT MONTH

*Harold B. Abbott writes on
FILM SPEEDS*

WIMBLEDON CINE CLUB

"Gossip," a very original scenario submitted by W. Sugden, is to be the next film produced by the Club and is to be photographed by C. W. Watkins on 16mm. stock. The director has yet to be chosen, but several names are before the Production Committee.

T. Stewart recently gave a demonstration of 8mm. cinematography and showed some excellent films, both taken by himself and from the library. C. Dowers delivered an interesting talk and demonstration of 17mm. talkies at an April meeting; he explained that the sound track on this size is the same width as on the standard theatre size and consequently the risk of distortion was quite small as compared with other sizes of sub-standard sound on film. Several films were run through; the quality of the reproduction being described as perfect.

A selection of prize-winning films entered for the competition recently held by the I.A.C. was the feature of a "Film Evening" recently; "Her Second Birthday," "Night Scenes," "Egypt and Back with Imperial Airways" and "An Austrian Village" were among the films shown. During the summer months meetings will be held on the last Friday in each month and there will also be outings arranged by members at which filming will take place; in fact, this time of the year more stock is exposed than at any other time, as members usually produce films in addition to a club production. There is, therefore, plenty of scope for all, especially those with acting ability. Hon. Secretary: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19.

Here are OPPORTUNITIES for keen Movie Makers

THIS month I should like first of all to acknowledge the numerous letters I have received from I.A.C. "Fellowships" members all over the country, congratulating us on this feature page. I should add that practically without exception these congratulations have included words of appreciation of the generous gesture on the part of the publishers in allowing us the use of such a valuable space in their cine monthly.

It is quite impossible to answer every letter individually, but on behalf of I.A.C. "Fellowships" I thank you all, and I'm sure if the publishers knew your opinion of their courtesy to the extent I do, they would print next month's issue on pale pink as an indication of their reflected embarrassment.

EXHIBITION AT GLASGOW.

At the MacLellan Galleries over half-a-dozen prize-winning films were shown in conjunction with the I.A.C., augmented by films kindly loaned by the local society. That enthusiastic Associate Dealer, J. Lizars, again responsible. Press notices very good. Mr. Lizars' letter to me highly informative. 700 supporters at first show. Over 100 at second showing. He tells me he thinks he can improve on this—is aiming at 1,500 people at next show. Has already made reservations for next year's winning films in all towns where he has branches. Congratulations to everyone concerned. If enthusiasm grew on trees, what an avenue of oaks there would be in Sauchiehall Street.

SHEFFIELD SHOW.

The amateur prize-winning films were on view at the Grand Hotel on April 12th. Object: to show the enthusiasts of Sheffield the high standard which can be reached in amateur cinematography. Sponsored by the I.A.C., organised and presented by the Sheffield Photo Co., Ltd., our Registered Associate Dealer, under the direction of Mr. H. Mottershaw. Among the films shown was one by a local member entitled "Seeing England."

I hear it was a great show and the high standard of the photography and direction made a deep impression on those assembled. I also hear that the Sheffield Photo Co., Ltd. hope to arrange a similar exhibition later in the year, showing further I.A.C. prize-winning films. The I.A.C. ask me to again thank the Sheffield Photo Co. Ltd. for the great amount of trouble they took and for the time and thought they expended to make the show a success.

I.A.C. COMMAND PERFORMANCE.

On March 21st, 1934, by command of H.M. The King and Queen of Yugoslavia, a sub-standard film programme was shown at the Royal Palace, Dedinge. The film was taken by Mr. and Mrs. P. H. Sitters, both of whom are I.A.C. members.

The film, which was in three reels, showed Yugoslavia as a happy hunting ground for the amateur cinematographer. The countryside in all its beauty. The Danube in all its magnificence, peasant and town life was beautifully and artistically depicted, each in their own setting. The Royal Family showed great interest in the film. Among other things the film particularly showed the thoroughness and efficiency of the Y.M.C.A.

NEWS



OF I.A.C. CINÉ "FELLOWSHIPS"

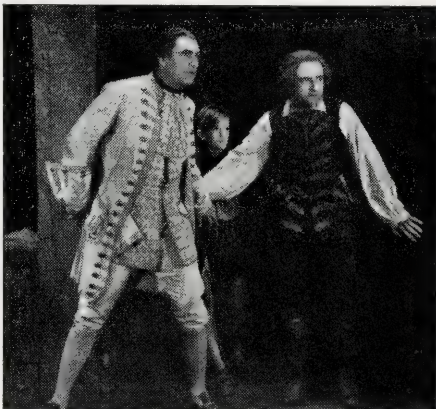
from the INSTITUTE OF AMATEUR CINEMATOGRAPHERS

William E. Chadwick, F.A.C.I., Hon. General Secretary, Burley House, Theobalds Road, London, W.C. 1.

in that country; Prince Peter, we believe, being numbered among its patrons.

I.A.C. "FELLOWSHIPS" IN ACTION AT KINGSTON.

March 24th was the date fixed for the first meeting of the above "Fellowships." Starting Point, Kingston Market Place. Attendance good. Weather cold. Rendezvous Wisley Woods. Result thoroughly enjoyable. Little camera work done. Light failed rapidly. Following Sunday similar conditions prevailed. Then came Sunday, April 15th. Rendezvous sheer on top of the Downs. Weather beautiful. Camera work of every kind undertaken. Jolly crowd. Everyone happy. Broke up at 7.30 p.m.



Victor McLaglen and Frank Vosper in the British film, "Dick Turpin," London released on May 21st. Amateur Cine Societies, what about filming episodes from English history?

Third time lucky, it seems. Here's wishing you all the luck at your next meeting, which will mark, I understand, the beginning of a production. Mr. Harrington Moore, I.A.C., tells me membership increases at the rate of three or four members every Sunday. That's really good going—keep going!

A further list of Associate Dealers is published below and additions will be made from time to time.

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COMING EVENTS.

Public Displays of the World's Best Amateur Films.

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May Aberdeen: J. Lizars.

May Edinburgh: J. Lizars.

May Liverpool: J. Lizars.

May Belfast: J. Lizars.

June R.A.F. Hendon Rally.

I.A.C. "FELLOWSHIPS" CONTINENTAL TOUR.

From Mr. Williams, I.A.C., Chatham, comes the suggestion that members should get abroad this summer. He wants to go to Spain with fellow enthusiasts staying about 14 days in some part of the country affording good material for cinematography. Alternatively he suggests any continental place of interest. Included in the trip would be visits to foreign studios to see methods of production, etc.

The crux of his remarks are at the end. "If it is possible," he says, "arrangements must be put in hand at once, as members are already arranging for holidays," in other words, let I.A.C. members stop making suggestions and make a decision as many preliminaries have to be made for a trip as far away as, let us say, September. By a coincidence further letters reached us, suggesting a tour of Austria and another in Hungary.

Now, members, it's up to you! Let us know your decision now and we will do the rest.

HERTFORDSHIRE HOSPITAL BENEFITS.

Amateur Cinematograph Show for Charity at FLEET.

Mr. and Mrs. J. B. S. Thubron, I.A.C., both, as we know, highly successful amateur cinematographers, gave their services in the cause of charity. Films which have won them international distinction were shown; we understand a very exceptional and interesting miniature cinematograph performance was given and the sum of £16 was raised for the hospital.

The Institute in which it was performed was tastefully decorated and another contributor kindly loaned a radio-gramophone and records. Appropriate music was played during the filming and a highly realistic performance was given. A hearty vote of thanks was given to Mr. and Mrs. Thubron, I.A.C., at the conclusion and also to those who had so ably rendered them their aid in organising such a successful evening.

Among the films shown were "Treetops," a jungle film taken "in the raw" by Mr. and Mrs. Thubron, I.A.C. Also the prize winner, "Egypt and Back by Imperial Airways," by Miss Ruth Stuart, "Her Second Birthday" and many others.

Congratulations, Mr. and Mrs. Thubron, I.A.C., and our thanks to your assistants.

Making Stills with the MINIATURE CAMERA

BRIGHTER snapshots may be taken as a fair description for ideal stills and just as the results obtained by the miniature cine camera of to-day would have been impossible by any sub-standard size a few years ago, so the modern miniature camera forms the ideal counterpart for amateur still production.

Many years ago the writer acted as still photographer in the Paramount Studio, when the Famous Players Lasky were producing silent films in London and at that time excellent photographs were obtained with the use of a 10 x 8 inch outfit of the so called 'field camera' type on location, in addition to a heavy studio camera for interior work. They were as the title implies, real stills; we stopped down the lens, posed our subjects and with a blaze of light sufficient to obtain a rapid instantaneous exposure under modern conditions, gave a time exposure and then printed in contact.

Animated Waxworks.

Such stills were often photographically excellent and were technically the envy of most amateur photographers, but for the purpose of illustrating the film, they lacked much of the action and sometimes conveyed an animated scene of waxworks rather than a glimpse of a moving picture.

Due to the short focal length and corresponding large apertures of the miniature cameras, with the accompanying greater

By Bernard Alfieri, Jr.

depth of focus and ease of manipulation, the small camera can produce stills of high technical value during the actual shooting of a 'take' and such photographs not only possess the atmosphere of the actual scene, but convey a sense of action and depict the play as a piece of the film rather than a still photograph posed apart from the film itself.

Miniature negatives developed with the care that we should automatically devote to our movie film, preferably in a fine grain developer, are capable of enlarging up to 10 x 8 inches without appreciable loss of definition and the complete equipment for their production is sufficiently small and portable to form the obvious companion to our baby cine equipment.

Naturally, the production of a perfect enlargement from a small negative requires the utmost care in each stage of the work. There will be less chance of making the best of an error in exposure and once a grainy negative has been obtained it is a waste of time to try and improve it, but on the other hand it is neither an expensive business nor a tedious one to take a number of 'shots' relying on a process of elimination for the best results and the unlimited control available during enlarging is a boon over that of contact printing.

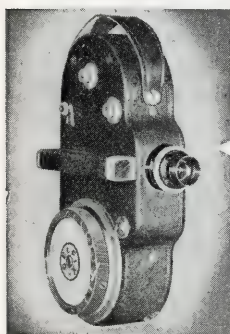
The value of panchromatic film cannot be too clearly emphasised. Apart from the better colour rendering obtained, there is less chance of clogging up the whites and with a film practically no fear of halation.

If they are desensitised before development they can be watched during the processing, but as correct exposure and development are essential for the finest grain, it follows that the correct time in the developer will produce the best results and any makeshift in the way of under-developing or prolonging the time of development as a compensation for error in exposure will not be satisfactory. The writer always relies on tank development by the time and temperature method in total darkness.

A Point to Watch.

Another point to watch if we are to obtain the finest grain is the question of any sudden change of temperature during the processing. It will be found that if a film is developed, fixed and washed in solutions which vary considerably in the degree of temperature, or any attempt is made to dry a film quickly by heat, the grain will probably be much more apparent than if the working solutions were all roughly the same temperature and after washing, the negative is left to dry naturally without undue forcing.

Sometimes during the summer months it is not easy to process the film under the most desirable conditions, and for this reason it occasionally becomes necessary to harden it. Where this is the case it is preferable to harden the film before developing, rather than subject it to sudden contraction after the image has been developed.



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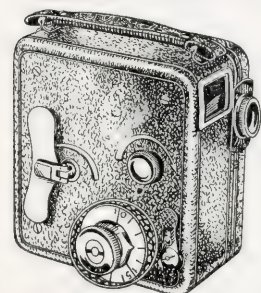
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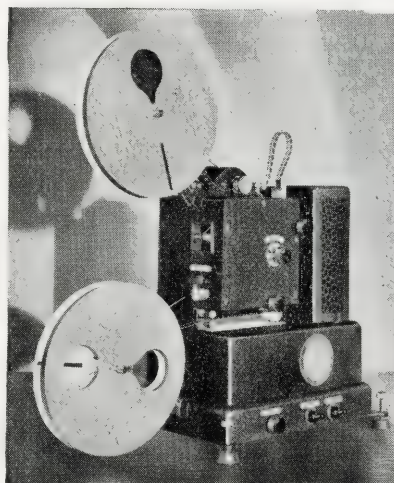


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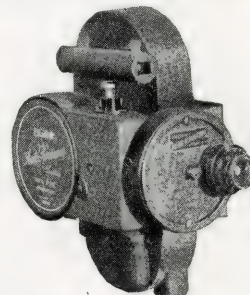
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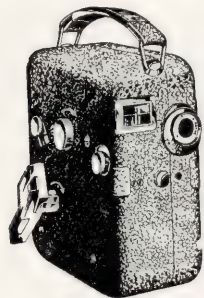
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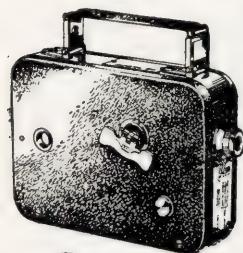
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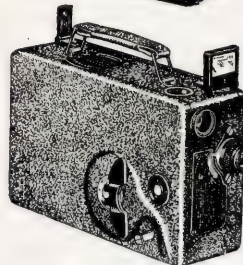
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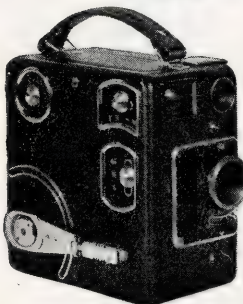
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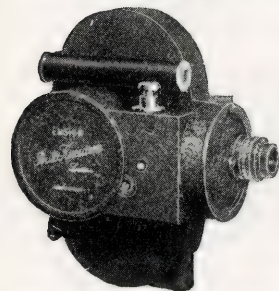
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IDEAS for AMATEUR MOVIE MAKERS in Latest Library Releases

THRILLS that do something towards chilling the spine should not be unwelcome in the heat wave the minions of the Clerk of the Weather promise us this summer. There are some thrills of delectable quality in "Sweeney Tod," an *Ensign Library* film in five reels, but scarcely enough to satisfy those who have been nurtured on old Elephant and Castle fare.

The blood does not trickle and the thunder is rather faint. One is not told that Mrs. Lovett's pies contain that little extra something the others haven't got. One is pleasantly excited when the victims take their seat in the barber's chair; one notes with approval and satisfaction the twisted leer on Sweeney's face as he performs the necessary sacrificial rites which involve the revolving of the chair and the bumping of the thick heads of the occupants on the floor of the cellar below. But although one is prepared to meet the producer more than halfway, the thrill is not sustained.

Using your Imagination.

Thrill should succeed thrill in a crescendo of dramatic events, culminating in the climax of Tod's own end. But the suspense values are not maintained throughout, and one smiles when one might so easily be damp with horror and excitement. Yes, easily . . . imaginative camera angles, cunning play with light and shade, exploitation of the power of suggestion, slick editing . . . by these means a clever producer could build up a very powerful film.

Not that this film is anything but a good workmanlike job. It gives you 75 minutes of good entertainment and I suggest that amateur cine societies on the lookout for a story might profitably take a look at it. From the point of view of settings the film would not be expensive to make. There are only one or two exteriors and the interiors are few and simple.

If your taste runs to the macabre you should find re-animating the corpse of Sweeney Tod a good exercise in cinematic technique. In the film under discussion most of the shots in the barber's chair episodes are filmed from the same angle, but I can see your amateur producer insisting on filming the fatal chair in a more imaginative way—shooting it from the cellar as it revolves and following it round in its gyrations.

I imagine him concentrating on simple essentials. A wealthy customer comes into the shop. Shots of his watch and chain and the rings on his fingers. Cut to Tod's eager fingers stroking the keen-edged razor. The tapping of the customer's foot in irritation at being kept waiting. The foot shoots out, then drags limply on the floor. Yes, I can imagine you having a good time at trying to beat the professionals at their own game.

Russia under the Soviets.

A number of interesting continental films ("Crazy Ray," Rene Clair's first film and the "Lady of the Camellias," with Sarah Bernhardt in the title role, among them) are available on hire from the *Cine Department*

of the *Forum Cinema*, of Villiers Street, Strand, London. One of the latest releases is "Soviet Russia Past and Present," a four reel film available in both 9.5mm. and 16mm. This film is taken from prints in the possession of the Film Institute of the Soviet Union.

The first reel begins with scenes showing Russia under the Tsars against a background of old Moscow and St. Petersburg. Then follow street scenes in February and October, 1917, at the time of the abdication of the Tzar and the assumption of power by the Bolsheviks. It is stated that these scenes were taken at great risk to the cameraman, but the protagonists in this drama do not look very dangerous or act very violently. The most interesting part of this reel are the shots of Lenin, Trotsky, Stalin and Zinovieff addressing the first Congress of the Council of People's Commissars.

The Red Army and Air Force, communal farms, workers' flats and clubs and methods of transport are presented, while the fourth reel is taken up entirely with the great procession in celebration of the fifteenth anniversary of the Revolution. This, impressive at first, becomes rather monotonous before the finish. This picture can be recommended as something out of the run of library pictures. It is both instructive and entertaining.

Indian Life.

"Braveheart," a five reel wild west story featuring Rod la Rocque and Lilian Rich, is well worth getting from the *Kodak Library*. Apart from a role in a continental film shown a short time ago, la Rocque has been missing from the screen since the early days of the talkies. One wonders why. This film shows him to be a fine actor in the silent medium and his early incursions into sound were at least adequate.

"Braveheart" is set amid scenes of striking scenic splendour. Shots of Indian encampments, an exciting football match, the hero's expulsion from college, his being branded as a traitor . . . there is good, strong stuff of popular appeal here.

Clever Editing.

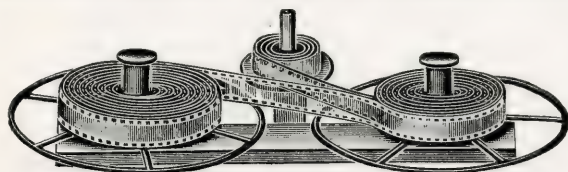
"Kitty," one of the latest additions to the *Pathescope Library*, is yet another example of the clever editing one takes as a matter of course from this company. It is in only two reels yet apart from one small lapse, continuity is admirably preserved. Faced with cutting six or so reels down to two the most practised editor might well blanch, yet Pathescope perform this quite miraculous feat with nearly every film they issue.

In addition to the entertainment value of this film (which is quite considerable) amateurs interested in the technique of editing and who remember the standard version can get a good deal of enjoyment and instruction from viewing the film as an essay in film craft. The story is by Warwick Deeping and the leads are played by John Stuart and Estelle Brody.

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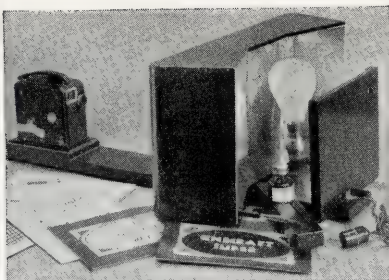
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THREE TYPICAL OPINIONS

Mr. R. S. Whyatt, of Nottingham, writes: "I have one of your title makers.... how simple and useful they are in the making of good titles. The whole outfit is so adaptable."

Mr. S. S. Green, Hon. Sec., Belfast Amateur Cine Society:—

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Mr. Russell Shepherd, of Norwich:

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NEW PROJECTOR for Three Sizes of Film

THE first projector I have seen which can be adapted for showing 16mm., 9 1/2mm. or 8mm. films at will, is the "N.K." projector, sold by Mr. A. O. Roth (Ringstead Road, Catford, S.E.). You buy it as a projector for one size of films (any one of the three) and then at an extra charge you add a complete new front to your outfit to accommodate the other size. It is not a matter of adapting a gate and sprocket wheel to the existing movement; you remove, say, the 16mm. mechanism bodily from the front of the instrument and replace the complete mechanism for the other size of film.

This is not a low-priced projector—it costs £55 for a 16mm. outfit. Interchangeable mechanism for the 9 1/2mm. costs £19 and the 8mm. mechanism is also £19. A projector equipped to take any two sizes, therefore, costs £55 plus £19—total £74. As it is of German origin part of this price is due to the duty and part also to the depreciation of the £.

Fine Illumination.

Needless to say, as in the case of all Mr. Roth's goods, it is of good quality. The lamp used is of 250 watts or 500 watts, according to your choice, and either lamp gives a fine illumination on the screen. One feature I like is the sliding lamphouse, which is moved backwards by a lever when you thread the film or when you seek to get at the gate. I have never seen a gate so easy to keep clean as the result of this handy little device.

For 16mm. the standard projector lens is Hugo Meyer f/1.6 Kinon 40mm. objective, a lens of high quality; and for 8mm. a 1 3/8-inch lens is recommended, though the choice of lens is left to the buyer. In fact one lens will serve for all three sizes, and anyway the Meyer projection lenses suitable for these substandard sizes are interchangeable

Concerning Price.

If the price of the projector when equipped for two sizes is fairly high, as it must be in the case of high grade apparatus to-day, you have at least the consolation of knowing that you are getting to all intents and purposes, the equivalent of two high-grade projectors for the money, with a lighting equipment that will show up your smaller substandard films with the brilliance usually associated with 16mm. film.

Three features struck me—the efficiency of the cooling fan both when the whole mechanism is running and when a "still" was being shown; the silence of the motors and mechanism when running (a valuable characteristic when the projector is linked up with synchronised sound-discs); and the ease with which the film was threaded and set going. A resistance costs £6 11s. S.

In the formula given in the article, "Making Your Camera Play Tricks," in last month's *Amateur Cine World*, we regret that the proportion of naphthol green required was not accurately stated. This should be 2.6 grains.

D. J. ALAND, Cinephoto House

USED AND SOILED APPARATUS

16mm. Zeiss Tessar Kimono, f/2.7; cost £24, at £11.

Pathe Zeiss Tessar, f/2.7; list £21; soiled. Only £14 10s.

Coronet Cine Cameras, f/3.9; new. 37/6

Pathe Motor Camera B, soiled. Only £4 18 6

Kodak Cine 8, f/3.5. £7 10 0

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Cine Exposure Table for JUNE

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood-land paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings, etc.; f a r m y a r d scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			SUBJECTS Promenades; light monuments and fountains; quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at race-courses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns.			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes.)		
	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4.5	5.6	6.3	6.3	8	9	8	10	11	9	11	12.5	11	14	16	12.5	16	18
Weak sunlight or bright diffused	4	5	5.6	5.6	7	8	7	9	10	8	10	11	9	11	12.5	11	14	16
Diffused or slightly cloudy ..	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	9	11	12.5
Dull	3	3.5	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Gloomy, or very dull	2.3	2.8	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho Reversal and Negative	Agfa Ortho Reversal	Agfa Novopan Reversal
Kodak Pan. Reversal (16mm. and 8mm.)	Agfa Pan. Reversal	Kodak Super-sensitive Pan. Reversal
Pathe R.O.F. and Negative	Agfa Pan. Negative	Selo Hyper-sensitive Pan. Negative
Selo Ortho.		Gevaert Pan. Reversal
Negative		Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/7

The table is compiled for exposures between the hours of 10 a.m. and 3 p.m. (G.M.T.); from 8 to 10 a.m., and from 3 to 5 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

It should be noted that the times given are Greenwich Mean and not Daylight Saving and adjustment must be made accordingly. Thus, 8 to 10 a.m. G.M.T. would, of course, be 9 to 11 a.m. Willett time, and so on.

'AMATEUR CINE WORLD' and the FILM CLUBS

A NEW SOCIETY

The Editor,
"Amateur Cine World."

Sir,—I am very happy to report that the Hyde Cine Society has now become a definite fact and I am greatly indebted to you for the assistance you have rendered me in helping to form it. You will be interested to hear that the local papers have kindly lent their aid also and I am enclosing cuttings from the current week's issue. Their representatives have kindly granted me an interview and promised to help in any way possible through their respective papers.

There is a great deal more work than I anticipated in this little job of organisation (my mail this morning stood nearly a foot high, relating exclusively to the Cine Society), but I don't mind, the hobby's worth it and the added interest will repay me a hundred-fold, after we get properly going.

With reference to the people you wrote individually—they have all joined up AND

ALSO THEIR FRIENDS! I have not yet had an opportunity of calling a meeting but will shortly send a report on our first activities.

Thanking you again.
Copeland St., Hyde, Cheshire. JOHN S. FITTON.

Note.—As we go to Press we have received a very encouraging report from this new society. It will be published in our next issue.

INCREASED MEMBERSHIP

The Editor,
"Amateur Cine World."

Sir,—Let me add to the congratulations showered on you. I refrained from doing so in the first place because—well, "a new broom sweeps clean!" but the "new broom" seems a strong one!—and I confess your second number interested me very much.

An interesting point from your end is that we have had applications for membership far stronger than from elsewhere! Secondly, your reference in our report to the

film, "Cruise of the Calgarie," has prompted the Westminster Girl Guides to ask us to show the film for them!

I hope soon to send you some films for criticism, as your report will be interesting. In the meantime, keep the good work going. Albert Palace Mansions, A. J. BROMLEY.
Lurline Gardens, S.W.11.

THE NEW HOME

Those of our readers who are seeking new homes will be interested in the attractive new monthly magazine, THE NEW HOME, which makes its appearance this month. It is an invaluable guide to houses in London and the Home Counties and not only does it help you to choose your new home, but offers free furniture value from £5 to £20 to every reader to go in it.

In addition to this practical service it provides as a guide to home-seekers, it gives much valuable advice on what to look for, how to furnish, etc. THE NEW HOME costs 3d.

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Bell Howell 200 watt Projector. £21 0 0
Kodato hand turned Projector. £1 0 0
Kodascope Black Model C Projector. £7 7 0
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and Kodacolor £55 0 0
Paillard-Bolex D., 9.5mm. and 16mm. £19 19 0
Ensign 150 Projector, complete. £12 0 0
Ensign f/1.5 Meyer Kinecam; cost £35.
£18 0 0
Victor 3-speed, f/3.5 lens and case. £12 10 0
Agfa Movex 30, four lenses, case. £36 0 0
Coronet f/3.9 Cine Camera, as new. £1 17 6
Pathoscope f/2.5 and Tele. Lux Motocamera. £12 17 6
Cine Nizo 100ft. model f/1.5 Meyer. £37 10 0
Alaf f/2.8 Meyer, 7 speeds Camera. £9 9 0

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AIDS TO BETTER MOVIES

Getting Correct Exposure

ALMOST every article that has been written on the taking of cine films advises the use of an exposure meter as an aid to getting perfect pictures. Exposure meters can be divided into two categories; those employing the photo electric cell, such as the Weston, Photoskop, Blendux and Ombrux and those of the "extinction" class. The latter are not so costly and are more suited to the needs of those who are not advanced enthusiasts.

In this latter class there is the Drem cinemeter which for many years has been and still is one of the best of its type. It is of small proportions, being only 3 inches long and hence takes up very little room in the camera case or pocket. The Drem is quite simple to use, too; with the subject sighted through the meter, the two inside discs, one white and one green, are revolved until the green disc disappears. The calibrated scale on the side of the instrument then gives the correct stop to use.

The Cinemeter is finished in chromium, with ivory scales, and is a well made job. It costs 30/- (a very reasonable premium for ensuring against waste of film) and can be obtained from all photographic dealers, or direct from Drem Products Ltd., 37, Bedford Street, Strand, London, W.C.1.

QUICK PROCESSING SERVICE

SOME useful services are offered to amateur cinematographers by the Camera and Gramophone Co., of 320 Vauxhall Bridge Road, London, S.W.1. Films left with them at 5 p.m. are ready at 5.30 p.m. on the following day and, if desired, will be posted without extra charge.

The usual prices of 2/- for processing and 2/7 for a re-loaded charger obtain, and if two 30 ft. reels are sent at the same time, the firm will splice them together on to a 60ft. reel. Special gummed addressed labels for films sent for processing will be sent free to any reader on application. Another useful product sold exclusively by this firm is a carrying case for the Pathoscope de Luxe motocamera.

COVENTRY HOSPITAL FILM

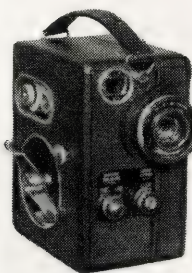
With reference to our note in last month's *Amateur Cine World* on the film made by Mr. W. H. Green for the Coventry and Warwickshire Hospital Saturday Fund, we understand that while Mr. Green was responsible for the camera work connected with the actual Hospital photography, the synopsis, making, production, titling, editing and sequence were dealt with entirely by certain of the Hospital Saturday Fund Committee, officers and staff. These people alone were responsible for the introductory run up, etc., and approximately 350 feet dealing with the Historical and industrial side of Coventry in addition to certain special features connected with the pathological X-Ray departments area and appeal work.

So great was the interest taken in this film when shown to the Hospital Governors and friends at the Annual Meeting in St. Mary's Hall that over 1,200 people paid for admission to see the first public show in the Central Hall, Coventry.

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Model B Cine-"Kodak" 50 ft. and 100 ft. capacity, f/1.9 lens, also 3" f.4 Telephoto, leather case .. 15 15 0
Kodascope Eight-30 Model, 8mm projector, shop soiled only .. 7 10 0
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Pathoscope Home Movie Projector, Super Attachment, 12 volt motor complete to work off 12 volt battery .. 7 7 0
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Small Self-Recta Screen .. 12 6
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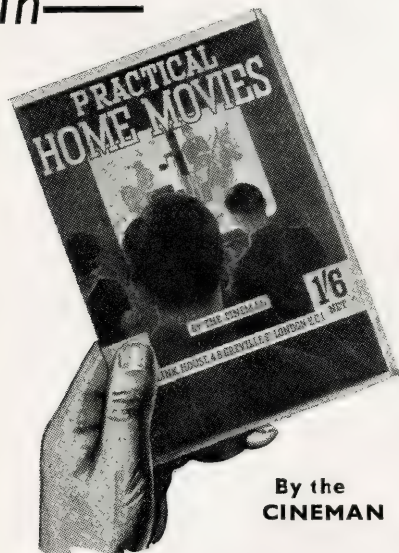
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YOUR PROBLEMS SOLVED

On this and the next page is a very brief selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor "Amateur Cine World," 4-8, Greville Street, London, E.C.1. The coupon on page iii. of cover must accompany each query.

TITLING

In order to obtain titles with white letters on a black background (writes J.M., of Hamilton, Lanarkshire), I have photographed my cards on Pathé positive stock, having it developed as a negative. The 20-inch close-up lens is used and the lighting is two 100 watt pearl lamps. Exposure given—3.5. The results have not been entirely satisfactory.

Would it help to illuminate the title board still further by holding another 100 watt lamp above the camera, letting it shine on to the titles? Or could reversal R.O.F. or P.S.P.F. stock be used and a negative obtained therefrom with satisfactory results?

The method used is quite satisfactory with the exception that more illumination is required. In order to obtain perfect results at f/3.5 about 600 watts should be used. Clear lamps should be avoided and the best lamps to use are the opal or pearl types.

The poor contrast may be improved by the use of Blue Tabloid Toner (Burroughes Wellcome), but in any case more lighting is definitely required.

Why not try the regular method of using white letters on a black ground? The results can be very good and the work is extremely interesting.

PROJECTION. (H.W., Blackburn).

This reader complains of inefficient light distribution from a No. 4 35mm. "Kalee" Projector and suggests that the condenser system is at fault. He states that he is using "an ordinary optical lantern for lamp house . . . fitted with a 100 watt, 230 volts Household Lamp (Pearl) and Mirror Reflector."

He could not have chosen a more inefficient type of lamp, because not only is the filament of the wrong shape, but also the presence of the Pearl bulb makes the light source as large as possible and lowers its intensity. The ideal source of light is a point, the rays of which reach the condenser evenly and are then refracted in such manner that they all pass through the picture in optical plan of the apparatus.

The larger the light source becomes the more difficult is it to ensure this desirable state of things and for this reason any electric lamp is less efficient than a carbon arc, the crater of which forms a small light source of very high intensity. Even in the case of full sized projectors for large theatres this crater is only a few millimetres across and all carbon development has been directed towards securing higher intensity without enlargement of the crater.

There are special projection type bulbs, whose main feature is that the filament has been confined within the smallest possible space, so that as many rays as possible can pass through the picture. This reader will find that the installation of such a lamp in his lamp-house will remove his difficulties.

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Cine Nizo Camera, f/1.5 Meyer Plasmat, also F2.8 Meyer Telephoto, interchangeable fitting, telephoto viewfinder, 2 Meyer yellow filters (screw-in fitting), special de luxe leather case, etc. This outfit is in brand new condition and is a rare bargain for an enthusiast. List price £47 5 0
Our price **£29 10 0**

Pathescope Motocamera de luxe, f/3.5 anast., latest variable speed model giving speeds from 8-24 pictures per second. List price £13 **£8 19 6**

Victor Model 5 Cine Camera, f/2.9 Dallmeyer Turret Head, visual focussing, 5 speeds, 8-64 pictures per sec., hand crank, bronze model. Brand new condition Cost £60 **£35 17 6**

"B.B." Junior Cine Kodak, f/3.5 anast., latest model, brand new condition. List £13 13 0 **£6 19 6**

Model "B" Cine Kodak, f/3.5 anast., takes 50 or 100 ft. films; as brand new. Cost £25 **£7 15 0**

Pathescope Motocamera de luxe, f/2.7, Zeiss Tessar, leather case, perfect order. List £22 1 0 .. Bargain **£10 18 6**

Motocamera "B" f/3.5 anast., spring drive, etc. List £6 6 0 .. **£4 10 0**

Pathescope Cine Camera f/3.5 anast., Motrix spring drive, perfect order. Cost £7 2 0 **£2 7 6**

ONLY A FEW LEFT. Brand new, latest model Coronet Cine Cameras, f/3.9 anast. lens (not to be confused with old models being offered.) Present list price £3 5 0
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Positive film is far more suitable than Negative Film for title making owing to the greater contrast which it is capable of giving. The disadvantage to its use in the camera is that it needs a far greater exposure owing to its slow speed.

If you are using positive stock at f/3.5 with the lights about 4 inches from the title card, you will probably need about 500 watts, running at normal speed. It is inadvisable to place the lights too near the card, especially a white background card, as the lighting is rendered uneven and there is a risk of flare spots.

If, however, you prefer to use negative film owing to the smaller amount of light needed, panchromatic stock should be used in preference to orthochromatic. The lighting you mention in your letter should be sufficient provided you use a hard working developer, such as the following:

Sodium Carbonate (anhydrous) ..	1½ ozs.
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Water to	35 ozs.

This is a stock solution, one part of which is used with two parts of water. Time of development is about seven minutes at 65 degrees F.

This developer can be recommended when either negative or positive stock is used for titles. It must not be used for a picture negative.

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In the strip of film submitted the space between the frames has only medium density, which points to insufficient second development, and this, of course, would account for the lack of contrast in the picture. It is of the utmost importance that both first and second development be carried out to the full—success is largely dependent on this being done. The whole of the reversal procedure is critical, each operation must be very carefully controlled and no liberties taken.

It is essential that the bleaching bath, whether permanganate or bichromate, should be absolutely fresh. This may be followed by a 2-minute immersion in a 2 per cent. Sodium Sulphite bath to remove the stain which the previous bath involves.

After the second development, it is advisable to fix in an acid hypo bath, which may also contain the hardening agent. This will get rid of any very slow grains which often remain unexposed and which eventually print out and discolour the film.

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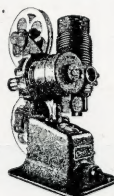
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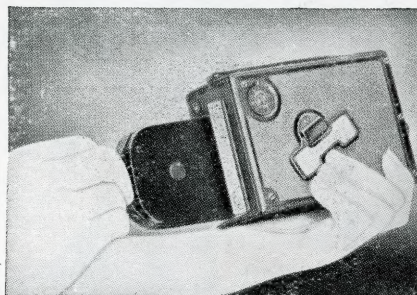
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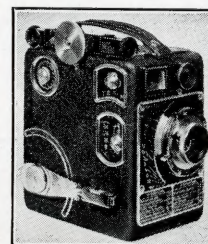
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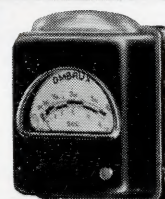
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